Profile: 1985

OPERA AMERICA AND THE PROFESSIONAL OPERA COMPANIES

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Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
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Vancouver Opera
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Top, Lyric Opera of Chicago's production of DIE FRAU OHNE SCHATTEN. Pictured left to right, (top) Eva Marton, William Johns; (bottom) Siegmund Nimsgern and Marilyn Zschau. Photo by Tony Romano.

Center left, Soprano Jennifer Ringo as Chicken Little in The Pennsylvania Opera Theater's April, 1985, world premiere production of Vincent Persichetti's THE SIBYL. The principal cast from left: Rita Mazurowski, Harlan Foss (standing), Reginald Pindell, Lynnen Yakes, and David Crawford. Photo by Muriel Kirkpatrick.

Center right, Gordon Holleman, Stefan Kirchgraber and John Sullivan as the Three Assistants in the world premiere production of Minoru Miki's JORURI, presented in May, 1985, by Opera Theatre of Saint Louis. Photo by Sean Hudson.

Below center, Santa Fe Opera's 1984 American Premiere production of Hans Werner Henze's WE COME TO THE RIVER, with Susan Quittmeyer as the Emperor. Photo by Michael Rosenthal.

Bottom, Houston Grand Opera's production of THE GOSPEL AT COLONUS by Lee Breuer and Bob Telson. Photo by Jim Caldwell.

Preface

OPERA America is the non-profit service organization for professional opera companies in North, Central and South America. Its goals and objectives are to further the art of opera and to aid each company in becoming the finest opera producer possible. Sharing ideas, problems, and solutions makes each company stronger and more effective. Individually we are impresarios, conductors, singers, designers, musicians, directors, technicians, trustees and administrators. Collectively, we represent the unified voice of professional opera.

This publication is designed to provide an understanding of significant facts and figures about the world of opera today, including attendance figures, repertoire data, and an analysis of growth patterns, economic trends and funding sources for opera during the 1983-84 Fiscal Year. Descriptions of each company in our membership are located in the last half of the book. They include repertoire listings for the 1985-86 season, company addresses and telephone numbers, instructions for auditions, ticket prices, and many other items of use to administrators, artists, boards of trustees, press and funding agencies alike. The book also provides an overview of the activities, programs, and purposes of OPERA America and its services to its Member and Correspondent Companies.

If drama can be said to explore the ultimate problems of human existence, if music is the expression of man's deepest self, and if dance is a celebration of form, movement and the human body, then opera may be said to embody all of these qualities, for opera is the melding of all these forms into one magnificent whole. A superlative production of a great operatic work can be the most powerful and exalting experience in the performing arts world. An opera production requires the harmonious interweaving of many diverse artistic imaginations and expertises. The fusion of these energies into an artistically satisfying, exciting and entertaining performance is the challenge facing each opera company.

The quality of opera productions is the essential factor in opera's future—artistic quality in singers, musicians, dancers, conductors, directors, and designers. The survival of opera as a vital and meaningful art form is also highly dependent on developing and maintaining a climate where composers, librettists, directors and designers may produce new works of quality that will gain a wide public appreciation. Today, more than ever before, quality is dependent on a healthy balance of financial support from all available sources: federal, state, provincial, municipal, corporate and private.

OPERA America is committed to ensuring the future artistic integrity and accomplishment of its companies through expanding public awareness, audience development, education, assisting in the creation of new works, special programs for developing both managerial and artistic skills, and the constant exchange of ideas among the growing network of companies throughout the Western Hemisphere. To provide an environment that will foster continued performance excellence and ever expanding audiences is the mission of OPERA America.

A Message From The President

Robert Herman
President;
General Manager
Greater Miami Opera Association

Much has happened in the world of American opera during the past year. The Metropolitan Opera has added another Zeffirelli production—this time a magnificent "Tosca"—to its repertoire, while the San Francisco Opera has broken all sales records with its new production of Wagner's "Der Ring des Nibelungen." The Washington Opera has performed in Israel, following the company's successful 1984 debut at the Edinburgh Festival. More and more in recent years, other nations are inviting American opera companies to perform abroad, a sign of the high respect they hold for our institutions. Here at home, seven world premieres of new operas have been presented by professional opera companies, an extraordinary number for one year. To celebrate its tenth anniversary, the Opera Theatre of Saint Louis this year took the bold step of premiering two new operas, each presented with much acclaim and great success at the box office. What is perhaps most encouraging is the fact that new works are being produced by companies both large and small all over the country, ranging from The Houston Grand Opera to Opera Theatre of Rochester.

New collaborations are being forged to help gain new works more exposure on the stage. For example, Minnesota Opera's widely praised premiere of Argento's "Casanova's Homecoming" last April, was produced in association with the New York City Opera, which will also introduce the opera to New York audiences this fall. Creative juices are flowing at an ever-faster pace as OPERA America's OPERA FOR THE 80s AND BEYOND program enables not only companies with a history of premiering new works like the Minnesota Opera, but others, from Anchorage to San Juan, to explore the possibility of putting together teams to turn ideas and inspiration into finished works.

In the past few years, we have witnessed extensive changes in the leadership of professional opera across North America, with 40% of our companies acquiring new artistic directors or general directors since 1980. My own Miami Opera's leadership will shortly be placed in the hands of Robert Heuer as I enter semi-retirement following 36 years in opera management. We see a whole new youthful and energetic roster of managers emerging to lead opera into new directions.

OPERA America is stronger than ever thanks to recent grants from the National Endowment for the Arts and major corporations and foundations such as the Rockefeller Foundation, the Martha Baird Rockefeller Fund, the Culpepper Foundation, and USAir. The American Arts Alliance continues to guide us in our efforts to develop increased Federal funding for the National Endowment for the Arts. And OPERA America's staff under Executive Director Martin Kagan has never been more capable or more responsive to the needs and desires of the field.

One major cloud, however, floats over our heads and that is the realization that a majority of the opera companies in the U.S. and Canada ended the past season with deficits. Indeed, there was far more red ink than we have seen for some years, partially as a result of the slump in the national economy, but also because the rise in prices for everything we buy continues to outpace the speed at which companies can increase ticket prices or solicit additional funds. Government grants and private sector gifts are not growing at the rate needed to keep the field healthy. With huge Federal deficits and with interest rates declining, it is an uncertain time for opera companies as well as for their patrons.

Our best hope of remedy in the short term is by spreading the word about opera to the public throughout our continent. We, the opera companies, must make opera as newsworthy as sports and business, so it will no longer be virtually ignored by the media. Reviews are fine, but if the public is not informed about artists, exhibitions, and events before they take place in their communities, how will the numbers of those attending continue to grow? Exciting things are happening in the opera world—with our initiative and imagination, opera can sell newspapers and become a nightly feature on television and radio newscasts!

The long-term solution is embodied in opera education—starting now with the education of our children so that tomorrow's audience will be more knowledgeable, more appreciative, and larger in size than that of today.

Under Ardis Krainik's leadership, OPERA America's Long Range Planning Committee is charting a course for the future of opera in North America and with the best minds in our field working together we can and will overcome the numerous obstacles that lie in our path to ensure the flourishing of opera as a vital national and community resource.

Officers

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Media Department Director
Metropolitan Opera

SECRETARY
Martin Feinstein*
General Director
The Washington Opera

VICE PRESIDENT
David Gockley*
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Houston Grand Opera

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*Members of the Executive Committee

Board of Directors

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John Gage
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Florentine Opera
of Milwaukee

Paulette Haupt-Nolen*
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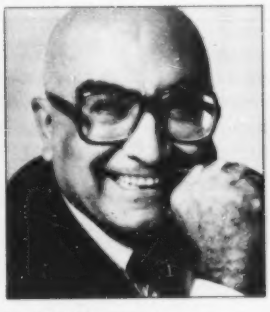
Lake George Opera
Festival

Jay C. Holbrook
General Manager
Baltimore Opera
Company



Lotfi Mansouri
General Director
Canadian Opera
Company

Terence A. McEwen
General Director
San Francisco Opera

Edward Purrington
General Director
Tulsa Opera

Beverly Sills
General Director
New York City Opera

A Message From The Executive Director

On the occasion of its fifteenth anniversary, OPERA America decided that the time was right to take a hard, in-depth look at itself and the field. The noted author and critic Martin Mayer was commissioned to view the opera community, discuss its problems and concerns, examine its goals and aspirations, and present a current and future perspective. "Sound Ambitions, Unsteady Resources: Opera Companies in the 80s" is an astute document that has been critically acclaimed. With remarkable insight and thoroughness, the paper presents a candid examination of the entire opera community, ranging from the giants of the field to the dozens of smaller institutions now thriving in every state and province of our continent. Needless to say, the presentation of the paper was a highlight of our XV Annual Conference in February and the document serves as a forceful tool in clarifying the artistic and financial issues affecting the opera field today. It marks a significant step for OPERA America and one that will have lasting impact.

This past year saw the formation of a Long Range Planning Committee, under the chairmanship of Ardis Krainik. The committee has begun the difficult process of critically evaluating the programs, publications and services of OPERA America and is making recommendations for changes, new programs and services, and new directions. Integral to their planning process is the provision of guidelines which will allow the OPERA America staff to better meet the needs of the field. In its evaluations, the Long Range Planning Committee has enthusiastically reinforced the need for a service organization and recognizes the valuable contribution OPERA America makes to the professional opera companies across the continent.

During the past year we organized the first seminar for technical directors, production managers and stage managers in San Francisco. The meeting was more successful than anticipated and a second is being planned for the summer of 1986. 1984 also marked our first seminars on Board Development and Organizational and Financial Management. These opportunities for learning and exchange of new ideas among colleagues have proved invaluable to the field and are a part of OPERA America's ongoing program of professional development.

In June, the National Organization on Disability awarded OPERA America an honorary distinction for its program encouraging the participation in opera of people who are disabled. This national award applauds the OPERA America Education department's 504 Program for spearheading the Mini-Awards Program, which channels funds directly to the opera companies to assist them in developing their own programs for disabled persons.

OPERA America, as the service organization for the field, has the responsibility to provide information on the activities and needs of professional opera companies as well as financial trends, attendance, and performance data for the field as a whole. This information is made available not only to the opera companies, but also to funding organizations and print and broadcast media. We are pleased with the strong lines of communication that have been established between OPERA America and federal granting agencies, both the National Endowment for the Arts and the Canada Council, and with their new opera program directors, Patrick Smith and Carrol Anne Curry, respectively. Information services that only OPERA America can provide have proven highly useful to these agencies in their planning processes. In addition, our seminars and conferences offer an ideal forum to bring the federal viewpoint to opera professionals. At the last annual conference, we were very fortunate to have the new Canadian Minister of Communications, Marcel Masse, and the Chairman of the National Endowment for the Arts, Frank Hodsoll, both deliver major addresses to the constituency.

My staff at OPERA America is terrific. Most have been here for years and excel in their areas of expertise. They are all well loved and respected both within the field and amongst their colleagues outside of opera. We are all passionately devoted to the art form and want to do the best job possible for development of the field and the opera companies.

Working with the membership is very special to me. As I travel around the continent, I am impressed with the quality of productions and performances of companies of all sizes and am touched by the commitment and affection the trustees and audiences have for their companies. This is a true reflection of the creativeness, inventiveness and resourcefulness of the general directors and their staffs.

The members of the OPERA America Board of Directors have been exceptional to work with, particularly our President, Robert Herman, and the Chairman of our Executive Committee, Michael Bronson. The Board has provided direction, guidance and advice whenever needed and has given my staff and me the freedom to develop and implement our ideas.

I want to thank the corporations and foundations that allow OPERA America to continue its high level of service. They include The Rockefeller Foundation, Atlantic Richfield Foundation, Exxon Corporation, Dayton-Hudson Corporation, Shell Oil Foundation, Mobil Oil, Madison National Bank, USAir, Chevron, Equitable Life, The Meyer Foundation, and AT&T. We are especially grateful to Robert L.B. Tobin for his support for commissioning the Martin Mayer paper.

We at OPERA America stand ready to work with the opera companies in meeting the challenges before us in the next year.

Martin I. Kagan
Executive Director

A Brief History

During the 1960s, opera in America experienced extraordinary growth. Non-profit professional opera companies began to emerge in cities throughout the United States and Canada. Astute opera managers, sensing the need to share their thoughts about common problems in order to find solutions, wanted a mechanism to ensure that this kind of dialogue could take place.

Glynn Ross, at that time General Director of Seattle Opera, conceived the idea, and with other managers, who were a part of this early move to organize, knew that participation in a cooperative association devoted to the interests of professional opera was vital to their companies and their goals. Because they also knew that affiliation with established, highly regarded major opera companies was essential, they approached Kurt Herbert Adler, then General Director of the San Francisco Opera, who was one of the first to be convinced of the importance of such an organization. His advocacy convinced many other opera managers to join, including Carol Fox, of the Lyric Opera of Chicago, and Rudolph Bing, of the Metropolitan Opera.

The members of OPERA America are deeply indebted to the inspired and dedicated leadership of its first president, the late Robert Collinge of the Baltimore Opera, who served in that capacity for six years, establishing a firm foundation for the organization's future progress. Mr. Collinge was succeeded in the presidency by John Crosby, General Director of Santa Fe Opera, who served four years, from December 1975 through 1979, and led the organization through a period of important expansion in terms of both programs and membership. Dr. David DiChiera, General Director of Michigan Opera Theatre, completed his four-year term as the president of OPERA America in December of 1983. During Dr. DiChiera's presidency, the organization successfully developed public information and education programs, took new initiatives towards the development of new American works, and helped to bring opera companies safely through several years of struggle for economic survival in a time of inflation and government cutbacks at all levels.

Robert Herman, General Manager of Greater Miami Opera, assumed the presidency in December of 1983, and will serve in that office until December of 1985, when he retires from his Miami position. Under his leadership the OPERA America membership has grown to an all-time high and the organization has expanded its services to the companies in the areas of education, management training, publications, research and development of new works.

Concomitant with the rapid growth of professional opera in the United States, the National Endowment for the Arts introduced an Opera component to its Music Program in 1972 as a funding category and affirmed the need for an organization which could provide its staff with information on the professional opera field. As the most important source for federal arts support, the Arts Endowment further underscored its commitment to opera in 1978 with the formation of a separate Opera-Musical Theater Program.

Thus, OPERA America was begun in 1970 by 17 charter member opera companies and fifteen years later counts ninety-six companies in its membership, including eighty-nine in the United States, five in Canada, one in Puerto Rico and one in Brazil. The organization has become a vital center for this international network of producing companies.

The Organization

The Goals

OPERA America's goals as stated in its By-Laws are:

1. to promote the growth and expansion of the operatic form.
2. to assist in development of resident professional opera companies through cooperative artistic management services to the membership.
3. to encourage and assist in the improvement of the quality of operatic presentations.
4. to encourage greater appreciation and enjoyment of opera by all segments of American society.
5. to foster and improve the education, training and development of operatic composer, singer and allied talents.

Member and Correspondent Companies

OPERA America's membership is composed of professional opera producing companies. The representative of these companies to OPERA America is the General Director, General Manager or Artistic Director. There are two categories for membership in OPERA America—Member Company and Correspondent Company. Each application is evaluated by the Executive Committee and presented to the Board of Directors for final approval. Correspondent Companies enjoy the same benefits as Member Companies with the exception of holding office, serving on committees and voting.

To qualify as a Member Company the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed, before a paying audience, at least two performances of each of three staged productions of operas during each of the immediately preceding three calendar years,
- employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis,
- utilize an orchestra on a seasonal or annual instead of on a pickup basis,
- utilize a chorus on a seasonal or annual instead of on a pickup basis,
- utilize paid, professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget of at least $350,000.

To qualify as a Correspondent Company, the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed before a paying audience more than one performance of one staged production of opera during each of the immediately preceding two seasons,
- utilize an orchestra for its productions,
- utilize paid professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget of at least $50,000.

Board of Directors

The Board of Directors is composed of representatives of a maximum of twenty-one Member Companies. They are elected by the membership for a three-year term on a staggered basis. The officers are elected from the Board of Directors for a two-year term. The positions are President, three Vice Presidents (two are elected for only one year terms), Treasurer and Secretary.

The Board of Directors meets at least three times a year to discuss the direction, programs and financial management of OPERA America.

Committees

The committees of OPERA America afford the membership the mechanism for discussing and solving common problems and recommending programs to the Board of Directors and staff. The committee structure also assists the Board of Directors in establishing policy and procedures. The committees have been the integral working body of OPERA America since its inception.

There are three kinds of committees: standing committees with membership (General Directors, Canadian, Executive, and OPERA FOR THE 80s AND BEYOND); standing committees without membership (Public Information and Education); and ad hoc committees (Nominating, Annual Conference and Long Range Planning). The chairmen of the standing committees are appointed by the president for a three-year term. The chairmen of the standing committees without membership are able to recommend to the president the appointment of Task Force Groups to deal with specific concerns of the committee. Appointments to these Task Force Groups are not limited to the OPERA America membership.

EXECUTIVE COMMITTEE

Michael Bronson, Metropolitan Opera, Chairman

The Executive Committee, chosen by the president from the Board of Directors, serves to ease the burden on the presidency and Board of Directors by handling tasks as assigned to it by the president. Formation of the Executive Committee came in 1978 in recognition of the growth of activities and programs in which OPERA America is involved so that decisions can be made and policies developed with deliberate speed. Among the concerns of this committee are ensuring that the committee structure, leadership, and membership goals and objectives accurately reflect the needs of the organization; examining, clarifying, and revising the By-Laws, ensuring that the membership and membership criteria reflect the needs and priorities of OPERA America; overseeing fiscal management of the organization and ensuring that OPERA America's fiscal activity addresses the needs and priorities of the membership; monitoring the fiscal survey of the membership; developing a computer program for companies' financial operations; recognizing and addressing matters related to ethical conduct and professional practices in producing opera; and evaluating and proposing programs of nondiscrimination for special constituencies such as handicapped, minorities and senior citizens.

GENERAL DIRECTORS/ MANAGERS COMMITTEE

David Gockley, Houston Grand Opera, Chairman, Level I ($3 million and above)

Tito Capobianco, Pittsburgh Opera, Chairman, Level II ($1 million-$3 million)

Bruce Chalmers, Charlotte Opera, Chairman, Level III ($350,000-$1 million)

Robert Murray, Shreveport Opera, Chairman, Level IV ($50,000-$350,000)

This committee is divided into four sections with membership in each section determined by the size of the opera company, to facilitate communication among companies of similar size who have many mutual needs and problems. The development of procedures to enhance artistic development and information exchange among companies is a major goal of this committee. The committee analyzes production problems and recommends solutions for more effective and efficient production techniques as well as develops approaches for inter-company activities.

To identify issues among the membership and provide recommendations and information that will improve management skills is another function of this committee. Among subjects of concern recently addressed have been federal funding of opera, contracts and royalties for commissions and translations, new national union contracts, artist contracts and negotiations, ethical conduct, shared productions, the use of projected translations, labor contracts, touring, artistic development, the communication of opera companies' needs to artists' managers and organizational structures of opera companies. The committee also addresses current and potential issues that affect presentation of opera on television and radio.

EDUCATION COMMITTEE

Edward Purrington, Tulsa Opera, Chairman

The Education Committee serves as the catalyst for communication among the membership's education coordinators and as an advisory body for future directions in the OPERA America Education Program. To fulfill these objectives it provides workshops and meetings, sometimes with guest speakers, at the Annual Conference. These provide a forum for discussion and decision-making. Currently task forces are working on the three priority areas for education: materials development, repertoire to be performed for young people, and pre-professional artistic development.

OPERA FOR THE 80s AND BEYOND COMMITTEE

David DiChiera, Michigan Opera Theatre, Chairman

This committee supervises the administration of the OPERA FOR THE 80s AND BEYOND program, establishing the guidelines and overseeing the appointment of the Advisory Council. Responsible for reviewing the budget and expenses, the committee reports to the Executive Committee and the Board of Directors. It also participates in the Phase One grant recommendation process and evaluates the program. The committee, working in cooperation with the Executive Director, and the OPERA FOR THE 80s AND BEYOND project Directors, has also developed guidelines for Phase Two of the program (commissioning and production).

PUBLIC INFORMATION COMMITTEE

Plato Karayanis, Dallas Opera, Chairman

This committee works to increase public awareness of and interest in opera, and to develop mechanisms for the sharing of information in the areas of marketing and public relations and public information among member companies. The committee has developed seminars on the marketing of opera and is involved in seeking funds for the further development of the Public Information Program.

CANADIAN COMMITTEE

Brian M. Hanson, Calgary Opera, Chairman

Presently there are five Canadian opera companies who are members of OPERA America. Because the concerns of the Canadian companies frequently differ from those of the American members, and because there are many more avenues of cooperation available to companies within the same country, a special Canadian committee has been formed. The committee advises the full membership of specific Canadian concerns and the need for OPERA America's assistance.

AD HOC COMMITTEES

Presently there are three ad hoc committees, the Nominating Committee, the Annual Conference Committee, and the Long Range Planning Committee. Appointed annually by the President, the Nominating Committee is charged with recommending to the Member Companies a slate of candidates for the Board of Directors and Officers, which is voted on at the Annual Conference. The ad hoc Annual Conference Committee is appointed to advise and counsel the OPERA America staff on the focus and plans for the upcoming Annual Conference. The Long Range Planning Committee, chaired by Ardis Krainik, Lyric Opera of Chicago, is charged with evaluating the present programs, publications, services and membership of OPERA America to make recommendations to the Board of Directors for directions the organization should move in. The Long Range Planning Committee is composed of the chairmen of all the other committees.

Staff

The OPERA America office is located in Washington, D.C. It is the focal point for all information, programs, publications and activities of OPERA America. Under the direction of an Executive Director, there is a core staff of nine, including the Public Information Director, Education Director, the Project Director for OPERA FOR THE 80s AND BEYOND and an Administrator. Temporary staff and consultants are used when required, and university interns are also utilized.

The *Executive Director* is selected by the Board of Directors and serves as the spokesman for OPERA America. He is responsible for liaison with the National Endowment for the Arts, government agencies, allied arts organizations and other contacts. Working closely with the Board of Directors, he coordinates committee activities, the Annual Conference, and seminars and oversees office procedures, the budget, and other management functions. Setting direction, developing new programs and finding new sources of funds rests with the Executive Director.

The *Public Information Director* assists opera companies in developing new and expanding audiences; develops programs that promote opera to all segments of society and which foster greater understanding and awareness of the art form; serves as the organization's spokesperson to the press, and oversees development of OPERA America as a resource center for information on professional opera companies, management techniques, marketing and fundraising. Available to all member and correspondent companies as a consultant in marketing, public relations, and other management concerns, the public information director also edits all OPERA America publications and assists in the development of special programs.

The *Education Director's* charge is to stimulate, develop, and improve the educational aspects of opera. This includes facilitating communication among opera companies about education, establishing a network with arts education agencies, providing assistance in designing education programs and materials for all age levels, coordinating efforts with education leaders and opera companies to produce opera education materials and providing national visibility for opera education. As an integral part of the above duties she is responsible for programs for people with disabilities and for senior citizens, and is available to the companies as both a 504 and education consultant.

The *Director of Administration* serves as the office business manager and membership coordinator. She directs the daily operations of the office, including financial and accounting activities and computer use. She is responsible for the compilation and interpretation of the annual Professional Opera Survey and administers the Consultation Program. She also assists in the preparation of the budget and a variety of special projects.

The *Project Director* for OPERA FOR THE 80s AND BEYOND is responsible for encouraging the OPERA America membership to take advantage of the opportunities the program offers to aid in their exploration of new directions in the contemporary opera-musical theater world. He has developed a network of artists, administrators, producers, critics, scholars and auxiliary organizations and fosters interaction between General Directors and creative teams by keeping them informed of their artistic plans and by arranging exploratory discussions. The Project Director and the Associate Project Director (see below) work closely with the Advisory Council and the OPERA FOR THE 80s AND BEYOND Committee.

The *Associate Project Director* for OPERA FOR THE 80s AND BEYOND assists the Project Director in the administration of the program. Her responsibilities include editing the monthly newsletter about new works and new artists, and monitoring grant applications and payments. She also assists in the liaison with the project's national network of artists, producers and opera companies.

The *Public Information Assistant* assists the department Director in carrying out the program's various projects. He serves as the associate editor of *Profile, Intercompany Announcements* and various surveys, research reports and other publications, including press materials. He also is responsible for the development of computer systems and programs for OPERA America's office operations.

The *Education Assistant* assists the Education Director and provides support to other program areas as needed. She provides general program assistance and is specifically responsible for the logistics of the 504/Special Constituencies Program, the Education and 504 sections of the *Intercompany Announcements*, and coordination of logistics for the various education task forces.

The *Executive Assistant* serves as the assistant to the Executive Director and the Director of Administration. Largely responsible for coordinating the Annual Conference, board meetings and seminars, she also researches funding sources, updates certain OPERA America publications and surveys, and assists in computer training of new personnel.

The *Secretary/Receptionist* serves as office receptionist and secretary to the staff. She is in charge of numerous office functions including ordering and inventory of supplies, and handling all incoming and outgoing mail. The first person to greet inquiries on the telephone, she directs requests from the membership and the public to the appropriate staff person.

Programs

OPERA America offers programs that assist managers and staff of opera companies in dealing with the day-to-day operations of their companies and that have long range impact on both the individual companies and the vitality of opera as a whole. Each of these activities is carried out by the staff with direction from the appropriate Committee.

The Annual Conference

Each year, usually during December or January, OPERA America's full membership meets for three to five days to address issues common to professional companies and to continue their cooperative efforts through committee meetings held during this assembly. The conference constitutes one of the most important management services provided by OPERA America, is a vital communications forum for the companies, and serves as a catalyst for the development of new programs and projects. Guest speakers with expertise in areas of the most immediate concern to opera companies are invited to address the membership and are available for private consultations with the delegates. The XVI Annual Conference will be held December 12-14, 1985 in Miami Beach, Florida.

Seminar Program

Since 1977, OPERA America has provided a series of seminars for the membership's staff and their trustees. Topics for these seminars are selected based on surveys of the needs of the membership. In the past seven years there have been two seminars on fundraising and development, two seminars on education, one on labor/management relations, and in May of 1984, a seminar for trustees and opera managers entitled "Boards and Management: A Working Partnership." In August, 1984, seminars on Organizational and Financial Management were held in Santa Fe, followed by a Technical-Production Seminar in San Francisco in December. Upcoming seminars include a Marketing and Public Relations Seminar in the summer of 1986 and a Development Seminar in 1987. In addition to seminars, OPERA America also provides half-day specialized workshops in conjunction with its annual conference. Recent workshops have included sessions on marketing, education, fundraising, advocacy, telemarketing and rights, royalties and publishers. The 1985 Annual Conference will include workshops on public relations, repertoire for young people and personnel practices.

Public Information

With rising production costs and diminishing grant monies from all sources, maximizing earned income through professional marketing techniques and audience development projects has become increasingly important to opera companies. Recognizing this, the Board of Directors of OPERA America established the Public Information Program with these major objectives: to promote opera as an exciting and accessible art form to all segments of society; to assist opera companies in developing

new and expanding audiences and in becoming more effective in dealing with the public; to develop OPERA America as the spokesman and resource center for professional companies and for information on opera; to foster greater understanding and knowledge of the art form; and to develop a climate for more public and private support of opera.

These goals are being achieved through the use of a variety of communications channels, including publications, information services, and media publicity and promotion; through consultations with opera companies; through the development of special projects; and through the encouragement of performance broadcast. The program provides OPERA America and its membership with a method for effectively disseminating information about the field to opera companies, the national and international media, funding agencies and foundations, business and political organizations, other arts organizations and a broad spectrum of performing arts audiences throughout North America.

The program stays current with the growth and development of the opera field, providing information on world premiere productions, analyses of repertoire and performance trends; overviews of opera's fiscal health, its impact on the economy and other financial data, including funding sources; and studies of the growth of opera attendance and interpretation of statistical data. The program publishes complete season schedules for all the professional opera companies in North America and can provide information on professional training programs, artists and productions upon request.

In addition, the program keeps opera managers abreast of developments in the performing arts world in such areas as management techniques, marketing, fundraising and federal funding.

A major component of the program is the provision of consultations by the Public Information Director on marketing, fund raising, public relations, board development and long range planning at no cost to the member companies. The opera company's only financial responsibility is travel and per diem costs for the Director. The Program Director has also organized workshops for opera company professional staff on marketing and telemarketing, and is now developing upcoming workshops and seminars on public relations and marketing.

Under this program falls the editing and publishing of OPERA America's publications, which include both special publications for the use of the opera companies and general publications available to the public. New publications, reports and surveys are developed in response to the changing needs of the opera field. Liaison with national organizations which affect the public perception of opera is an ongoing activity.

In 1983, the Public Information Department published a significant new book entitled *Perspectives: Creating and Producing Contemporary Opera and Musical Theater*, consisting of fifteen specially commissioned monographs. The volume examines the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics, and academicians. Used widely, the book has been instrumental in spurring the creation of programs for the development of new works. The project was funded by the Exxon Corporation.

Education

By using the intrinsic nature of opera—its diversity, its integration of several arts disciplines, and its powerful exploration of human conditions and emotions—opera companies are producing dynamic education programs. Programs that provide insights into how opera is written, directed and produced, into the artists who are responsible for its creation, into its very place in history, how the creative impulse of singers brings life to the score and libretto, and glimpses backstage that show how it reaches the stage teach the many facets of this rich art form. Programs that reach students in public schools, adults on lunch breaks, families in shopping centers, adults at senior citizen centers and people with disabilities in special settings manifest opera's vast outreach ability. At the core of all of this directed activity is the opera performance, the exemplar of quality music drama, literature, theater and dance integrated into a crowning achievement.

OPERA America's Education Program works with the companies, responding to their needs and bringing their individual efforts into a unified advocacy for these programs. Through the Education Program, opera companies share information, expertise and materials for educating present and future audiences. Task forces, comprised of leaders in opera education from the field are addressing the need for a broad-based curriculum for opera education in the schools, as well as issues present in selecting and commissioning repertoire to be performed for young and family audiences. As pre-college schools for the arts and special programs directed at pre-professional training grow rapidly in North America, another task force is investigating what the role of professional opera companies could be for insuring hands-on quality education within these institutions.

None of the work in these areas is done in isolation. Music and classroom educators and curriculum writers have worked with the Materials Development Task Force as it has proceeded through the publication of the opera company education resource guide, *Working Ideas*, to the preparation of the concept paper from which an opera education curriculum guide will be produced. Leaders from children's theater, creative drama, and Opera for Youth, along with learning psychologists who have studied young people's reactions to music and theater performances, are involved in preparation for a workshop focused on works for young audiences and family audiences at OPERA America's XVI Annual Conference. Cooperating in an informal study of how opera/musical theater are approached in pre-college training are the Network for Performing and Visual Arts Schools and the National Guild of Community Schools of the Arts. OPERA America's partnership approach to opera education is practiced at all levels: locally, between opera companies and schools; regionally, through newly initiated regional workshops; and nationally as described above.

Accomplishments during the past year have included the international distribution of OPERA America's and Learning About Learning Educational Foundation's WORKING IDEAS: *A Resource Guide for Developing Successful Opera Education Programs*. This publication has won critical acclaim from arts institutions and educators throughout the United States and Canada. Copies have been purchased by opera companies, symphonies and museums in Great Britain, Australia and New Zealand, as well as copies sent by request to the U.S.S.R. The success of *Working Ideas*, accompanied by the outstanding programs conducted by OPERA

America's companies, has led to articles in national publications including *Musical America*. To fulfill the next step of the Materials Development Task Force's work, an official liaison has recently been established with the Music Educators National Conference (MENC). This liaison with music educators increases the influential network for developing and implementing a much needed curriculum for schools K-12. In addition, three Regional Workshops, funded in part by the National Endowment for the Arts, Artists in Education program, are currently being implemented in Flagstaff, Arizona; Charlotte, North Carolina; and Natick, Massachusetts. OPERA America has also been responsible for presentations on opera education at the Opera Guilds International meetings in Orlando, Florida, the National Opera Association meeting in Lexington, Kentucky, and the National Institute for Music Theater Colloquium in Minneapolis.

The education director has conducted on-site consultancies for Sarasota Opera and Florida Opera, and for Miami-Dade Community College, where a model opera/musical theater training program for high-school through college is being developed.

Through these combined efforts, these partnerships with schools and others interested in education, it has become clear that opera education does much to prepare future audiences and artists. It is also useful in many areas of formal education. The creation of an opera requires the interrelationship of five discrete disciplines: music (vocal and instrumental), theater, literature, visual arts and dance. Through these combined disciplines, opera intensely explores human values, traditions, behaviors and emotions. It provides a vehicle for learning about all arts disciplines. Equally important, it presents a study of the human condition. This directly relates opera to history, literature, and social studies. Building on these factors, the opera companies' programs carried out in direct liaison with educational institutions, and complemented by well researched and designed materials can assure the lasting effect of opera in education. OPERA America and the companies in its membership have taken the initiative to ensure the enjoyment, longevity and growth of opera throughout North America.

Special Constituencies Program

OPERA America has taken a leadership role in informing and consulting with its companies on the National Endowment for the Arts 504 regulations on accessibility to people with disabilities and senior citizens. Considered part of the OPERA America Education Program, this program has two distinct levels—national and local. At the national level, OPERA America's Education Director serves as a consultant to companies as they develop their own programs for citizens who are disabled and aging, and has established liaison with agencies for the disabled and senior citizens. An incentive program, called Mini Awards, channels funds directly to the companies to assist them in developing their own programs. The results of evaluation of these programs and reports from the recipients have been published in *504 Programs That Work*, as a resource guide for other opera companies.

The local aspect of the special constituencies program is operated through the individual companies comprising the membership of OPERA America, who present their programs in their own communities, working with representatives from local groups of disabled people and senior citizens. It is at the local level that most achievements are demonstrated, with OPERA America serving as a facilitator for these local programs.

In June of 1985, OPERA America received an honorary distinction award from the National Organization of Disability. It was one of only two arts organizations from the 15 honorees receiving awards from Secretary of Health and Human Services, Margaret Heckler, Secretary of Housing and Urban Development, Samuel Pierce, Jr., and Senator Robert Dole.

OPERA FOR THE 80s AND BEYOND

OPERA America has initiated a program designed to encourage the development of new opera-musical theater pieces. Funded by the Rockefeller Foundation and the National Endowment for the Arts, OPERA FOR THE 80s AND BEYOND was created in response to a conference on the creation and production of new works held in Detroit in 1983. It facilitates greater interaction between opera companies and contemporary artists by fostering new methods of operatic creation.

The goal of OPERA FOR THE 80s AND BEYOND is to encourage the membership of OPERA America to broaden its perceptions of the entire contemporary opera/musical theater spectrum, which includes such forms as traditional opera, American musical theater, and alternative music theater. Its strategies include: providing information about new art in general and new opera/musical theater in particular; initiating the creation and development of new pieces in new ways; promoting the involvement of opera companies in producing and/or presenting recent non-operatic works; and encouraging opera companies to broaden their current roles in their communities by identifying and serving new audiences.

The Project Directors of OPERA FOR THE 80s AND BEYOND use an extensive resource system to keep opera companies informed of innovative trends in contemporary art, including new directions in opera, theatre, music, dance, performance art, and other forms of alternative opera/musical theater events. They coordinate meetings between opera companies and creative artists, and, working with a broadly-based Advisory Council, also administer the grant award process. The Advisory Council consists of a number of respected figures in the opera/musical theater world.

OPERA FOR THE 80s AND BEYOND is conceived as a two-part program. Phase One provides opera companies with the opportunity to apply for a series of pre-commissioning grants. "Exploration Fellowships" are travel grants that allow General Directors and senior staff of opera companies to increase their knowledge of contemporary art by funding on-site visits to see performances and exhibitions and/or to meet with artists. "Team Building Grants" encourage short residencies at the opera company by a team of creative artists to explore the possibility of collaborating on a new piece. "Development Grants" help cover the costs of nurturing a

new piece up to the point where a work-in-progress reading may be presented. The administrative structure is designed so that the program and the granting process can be quickly responsive to new developments in the field.

This pre-commissioning first phase will later be followed by Phase Two, which will help fund the actual commissioning and production of a piece. It is a logical extension of the pre-commissioning process, and its financial resources will be limited to projects initiated through Phase One.

This two-phase structure is designed to reduce the artistic and financial risks in developing and producing new works and to explore alternative processes for commissioning and presenting them.

Opera companies will be urged to share information about their projects, and will be encouraged to join with other companies to co-commission and/or co-produce new pieces.

The OPERA America membership has responded enthusiastically to OPERA FOR THE 80s AND BEYOND, and a number of projects are being developed during the 1985-86 season.

Consultations Program

As a part of the funding received from the National Endowment for the Arts, OPERA America is able to offer a consultancy assistance program to its companies. Companies may request financial assistance to enable a consultant to work with them on a variety of managerial or production concerns. This funding, although limited, often serves as a catalyst for other special funding or matching funds. In fiscal year 1984 the following companies participated in the program:

Anchorage Opera for George Gelles on Publicity and Promotion;

Artpark for Ziff Marketing on Marketing and Computerization;

Canadian Opera Company for Michael Bronson on Media and Broadcasting;

Greater Miami Opera for George Heymont to present a Media Workshop for the Apprentice Program;

Hawaii Opera Theatre for Richard Stead on Wigs and Makeup;

Kentucky Opera for Michaelann Hobson on Marketing;

Lyric Opera of Chicago for Arthur Andersen & Co. on Computerization;

The Minnesota Opera for Karen DiChiera on Education;

The Mississippi Opera for Boris Goldovksy lecture/demonstration;

Portland Opera for Margaret Genovese on Marketing and Development.

In addition to the above, the staff of OPERA America is available on a limited basis in a consultancy capacity to assist any Member or Correspondent Company in solving some of their management problems. The areas in which OPERA America has expertise and experience include marketing and public relations, education, special constituency programs, general and office management, financial systems, fundraising, etc.

The following companies participated in the staff consultancies program during the past year:

Central City Opera for Ellen Blassingham on Fund Raising and Marketing;

Eugene Opera! for Ellen Blassingham on Marketing and Public Relations;

Florida Opera for Marthalie Furber on Education Program Development;

Lake George Opera Festival for Ellen Blassingham on Marketing and Public Relations;

Los Angeles Opera Theater for Ellen Blassingham on Marketing, Public Relations and Development;

Lyric Opera of Kansas City for Ellen Blassingham on Marketing and Public Relations;

Miami-Dade Community College/ Greater Miami Opera for Marthalie Furber on Education Program Development;

The Minnesota Opera for Ellen Blassingham on Marketing;

Opera/Columbus for Ellen Blassingham on Marketing and Staff Development;

Opera/Omaha for Ellen Blassingham on Marketing and Public Relations;

Opera Theatre of Rochester for Ellen Blassingham on Marketing and Public Relations;

The Pennsylvania Opera Theater for Ellen Blassingham on Fund Raising and Marketing;

Portland Opera for Ellen Blassingham on Marketing and Public Relations;

Sarasota Opera for Marthalie Furber on Education Program Development;

Seattle Opera for Ellen Blassingham on Marketing and Public Relations;

Syracuse Opera for Ellen Blassingham on Fund Raising.

Public Policy Program

OPERA America's membership is involved in organizing individual public policy programs, an ongoing effort since 1978. The membership's activities are meant to strengthen communication between the opera companies and elected officials who determine public policy. OPERA America maintains a close, cooperative relationship with the American Arts Alliance (AAA), which was formally organized in the fall of 1977. The AAA, an organization with lobbying status, is a consortium of the professional, nonprofit performing and visual arts institutions of the United States. Within the Alliance, seemingly disparate interests have united to exchange information and promote a national public policy on the arts that will increase public awareness of the role of the arts in American life. Orchestras, art museums, theaters, opera and dance companies pool their resources to advocate the importance of the arts to all public and private sources of financial investment and support. OPERA America provides statistical information and written testimony on behalf of the professional opera field for hearings and reports at the request of Congress. The Alliance keeps its membership of over 400 institutions aware of the most current legislation and policies affecting the arts. OPERA America participates in the AAA through its opera companies' representatives who serve as officers and board members.

Publications

INTERCOMPANY ANNOUNCEMENTS

This publication is a monthly report on Congress, the National Endowment for the Arts, and other affiliated organizations and agencies, presenting information on their meetings, hearings, plans and priorities. The report also provides general information that affects and influences opera including new publications, conferences and seminars, media activities, research, management techniques, grant application deadlines, auditions, special events, and job bank listings, as well as performance schedules of the membership. One-year subscription: $37.50.

SCENERY, COSTUMES AND MUSICAL MATERIALS DIRECTORY

Now published biennially, with annual addenda, the directory provides a listing of company-owned materials that are available for rental, along with commercial costume house information and company-recommended scenery construction studios, plus a listing of currently available surtitles or title projections. $12.00

PROFESSIONAL OPERA SURVEY

This comparative financial and statistical survey of OPERA America Member and Correspondent Companies details their financial condition and is published annually for the membership. The survey provides a broad and historical perspective on the economic impact of the professional opera field, and is used to determine trends in attendance, production activity, earned income, expenses and sources of funding, while serving as a valuable management tool for the opera companies.

MANAGEMENT RESOURCE VOLUME

This volume is produced annually and contains reference information on national organizations and resources available to OPERA America members, including funding programs of the National Endowment for the Arts, Canada Council and OPERA America. It also contains a list of state and province arts agencies and a national press list. $10.00

PROFILE

This publication is produced annually and provides the most comprehensive view of the activities of the professional opera field available. $9.00

PERSPECTIVES: CREATING AND PRODUCING CONTEMPORARY OPERA AND MUSICAL THEATER

Published as a 135-page softbound volume, *Perspectives* contains a series of fifteen specially commissioned monographs which examine the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics and academicians. With the objective of providing fresh viewpoints and new approaches to the problems of developing an American repertoire, the book addresses such topics as the creative process involved in composing opera, the process of commissioning new works, the training of composers, the opera libretto, the role of the music critic, the differences between opera and musical theater, the marketing of new works, and financial aspects of producing new works. The book, which is believed to be the first to deal with this subject, was made possible through a grant from the Exxon Corporation. $9.00

WORKING IDEAS

This resource guide for developing successful education programs contains practical information, as well as training, documentation and survey forms to assist opera companies in their educational efforts. It focuses on the effective usage of opera companies' resources and the development of working partnerships with other institutions and organizations interested in education. Throughout this 300+ page book, which has examples of education programs currently being conducted by opera companies, an important statement is conveyed about the impact opera companies can have and are having on arts education in their own communities. The book is a product of the Education Program in cooperation with the Learning About Learning Educational Foundation and can be ordered from OPERA America. $27.50

504 PROGRAMS THAT WORK

A resource book to assist opera companies in complying with 504 regulations which abolish discrimination against people with disabilities. Primarily based on a compilation of evaluations and reports from recipients of OPERA America Mini Awards for special constituency programs, it includes basic information about the cost of projects, number of constituents affected, cooperating agencies and practical suggestions for

implementation. It also includes sample evaluation forms and a list of tapes and scripts for opera synopses available through the OPERA America education program. $2.50

EDUCATION MATERIALS

A listing of education materials available from OPERA America Member and Correspondent Companies. The listing includes type of materials, suitability for particular age/grade levels, cost for the purchase of the material and its availability. $2.00

OPERA COMPANIES AND SHOPPING CENTERS: PARTNERS IN COMMUNITY OUTREACH

Shopping centers are the contemporary version of the medieval marketplace where the arts were part of the daily activities. A number of OPERA America companies have found this alternative performance space very effective in expanding their company's visibility, exciting new audiences, and expanding education programs. This publication is designed by the Education Program as a handbook to assist other companies in collaborations with shopping centers in their own communities. It provides very specific facts and "how-to" information for both opera companies and shopping centers. $5.00

SURVEY OF PROFESSIONAL TRAINING/APPRENTICE PROGRAMS

Descriptions of training programs operated by opera companies in the U.S. and Canada are provided in this publication. Program length, salaries and compensation, audition process, and the kinds of musical, vocal, dramatic and business/professional training offered are included. $5.00

CATALOG OF SPECIAL EVENT FUND RAISERS

Special Events organized by opera companies and opera guilds to raise money are in this publication. Included are descriptions of the event, approximate dates, person in charge, net and gross income, number of workers required, advance preparation required, and special problems involved in producing the event. $12.00

SPECIAL REPORTS AND SURVEYS

OPERA America regularly publishes special reports which are available only to its membership. These have included reports on labor contracts, a survey of opera touring throughout North America, surveys of guild and board activities, a report on ticket pricing, a survey of subscription campaigns, a survey of management problems and company achievements, and a survey of live performance broadcasts.

COMPOSER/LIBRETTIST SHOWCASE CATALOG

A catalog has been published as a special resource to accompany each of OPERA America's Composer/Librettist Showcases and Symposia. Included in the books are introductory essays on the status of contemporary opera production, a complete catalog of all contemporary American and Canadian works nominated for the Showcases, with cast descriptions, production requirements, and the performance history of each work. $15.00

1985-86 SEASON PERFORMANCE SCHEDULE

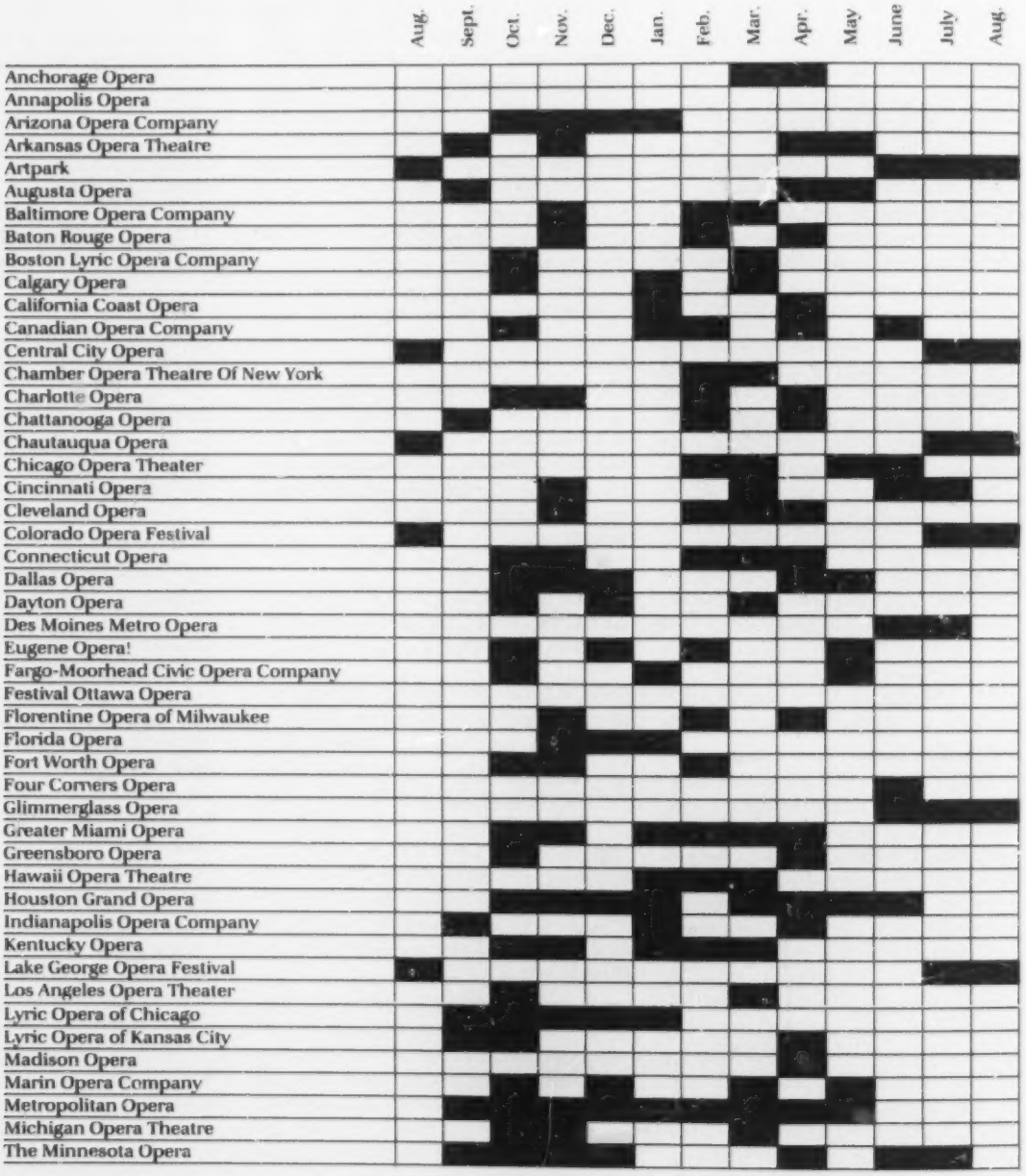
Productions and performance dates for the complete 1985-86 Season are listed for all OPERA America companies in North America. $3.00

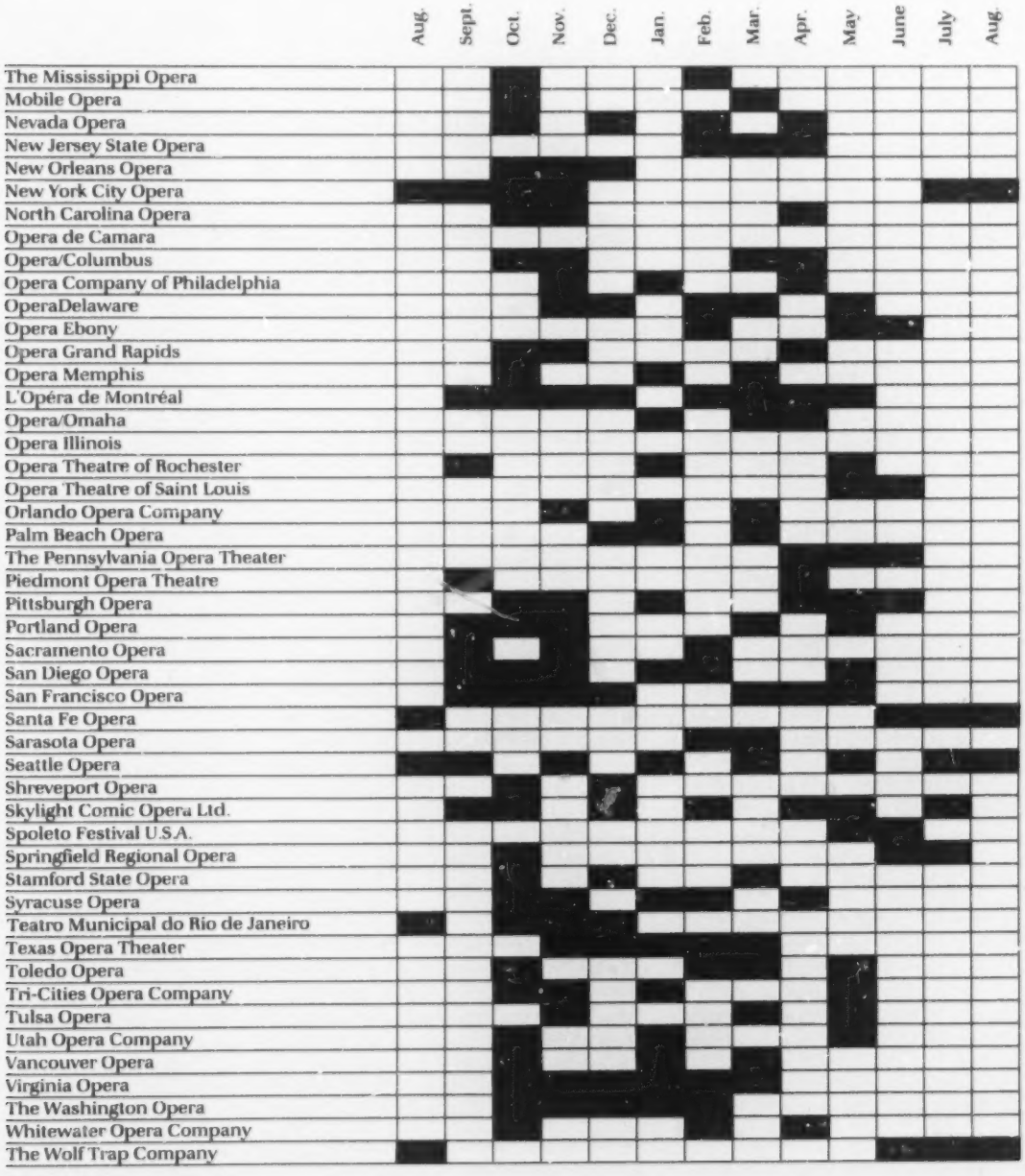
OPERA FOR THE 80s AND BEYOND NEWSLETTER

Each month, the OPERA FOR THE 80s AND BEYOND Newsletter profiles living creators of opera/musical theater works or describes developing works of special interest to the OPERA America membership. The newsletter also features a calendar listing performances of new music and events of unusual significance. This publication is only available to the General Directors of OPERA America companies.

Performance Schedules

OPERA AMERICA COMPANIES
August 1985 through August 1986

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The Mississippi Opera
Mobile Opera
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
North Carolina Opera
Opera de Camara
Opera/Columbus
Opera Company of Philadelphia
OperaDelaware
Opera Ebony
Opera Grand Rapids
Opera Memphis
L'Opéra de Montréal
Opera/Omaha
Opera Illinois
Opera Theatre of Rochester
Opera Theatre of Saint Louis
Orlando Opera Company
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Skylight Comic Opera Ltd.
Spoleto Festival U.S.A.
Springfield Regional Opera
Stamford State Opera
Syracuse Opera
Teatro Municipal do Rio de Janeiro
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera Company
Vancouver Opera
Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Company

1983–84: The Year In Review

The State of the Art

"Opera in America is arguably more popular today than at any time since the 1910's." So said noted author and critic Martin Mayer in his special report "Sound Ambitions, Unsteady Resources: Opera Companies in the 80s," presented last February at the OPERA America Annual Conference in Washington, DC. "The growth in the 1970's was indeed spectacular, and it was both qualitative and quantitative," according to Mayer.

The growth of opera in North America has been an ongoing arts success story for more than a decade. As we embarked on the 1980's however, the outcome of this saga was in doubt, as government budget cuts and escalating costs threatened the artistic and financial health of the field. Indeed, Mayer's analysis of professional opera companies uncovered some worrisome trends: ". . . the fact is that the enthusiastic forward motion that characterized our opera companies in the 1970's has stalled . . . Since 1980, opera in America has lost momentum: we have not been able to extend, or even to consolidate, the gains so recently achieved. The brake that slowed us was, arguably, the reduction in the proportion of opera's total expenditures met by government subsidies."

Last year's edition of *Profile*, covering the 82–83 Fiscal Year, identified several areas of concern regarding the artistic and financial health of opera companies in North America, among them growing deficits and the lack of stabilizing financial bases, such as endowment funds. The 1983–84 season is perhaps the clearest barometer so far of the effects of these setbacks, coming two fiscal years after the first impact of the new administration. While we are happy to report some areas of improvement in 1983–84, on several fronts there is cause for serious concern.

There is no doubt that opera is a major artistic industry in North America. Total operating expenses for the field as a whole exceeded $220 million in 1983–84. Opera companies today employ more than 23,000 individuals in full and part-time work, including singers, orchestra musicians, choristers, dancers, carpenters, seamstresses, electricians, and various administrative personnel. It requires a vast array of skills and talents to assemble an opera production and our opera companies make a strong contribution to the work force of their home cities.

Between 1983 and 1984 alone, the number of companies with deficits grew from 34 to 43, an increase of 26 percent, and the total deficit for all companies posting losses more than doubled in just one year, rising to $10.9 million. Even though there was generally higher main season attendance, increased contributions from individuals, and continued budget-trimming, these efforts could not keep pace with the effects of growing costs, static funding from government sources, and the failure of corporate funding to maintain a growth rate that equalled the growth of expenses. One of the most encouraging developments is the fact that it is the individual donor that has seemingly come to the rescue of the opera companies - individual contributions increased 27 percent in just one year. This success is due perhaps to the expansion of and use of new innovations within development departments by opera companies and increased budget allocations to fund raising. The solicitation of contributions from thousands of individuals each year is a massive undertaking and it costs more to raise more money from these sources, but it seems to be the most fruitful fund-raising target at this point. During this same period, corporate contributions increased only 10 percent and government funding from all levels, federal, state, and local, grew only 4 percent.

What is lacking today is a stability in sources of support that is necessary for the kind of long-term planning required by such a complex artistic enterprise as opera. An opera company needs steady nurturing over time if it is to become an institution capable of doing vital creative work. Only ten companies have an endowment of any substantial size, and with growing deficits, there is little chance that more companies will be able to gain even the small measure of stability that a modest endowment would provide.

This year among companies who have sent complete attendance data for both 82-83 and 83-84, there have been some major losses in attendance. As in our other areas of analysis, however, we must guard against generalizations. While some companies were sustaining audience declines, others made phenomenal gains, or simply continued to maintain their usual strong showing at the box office. Conditions varied considerably around the country and there seemed to be no clear pattern of cause and effect.

1983-84 marked a low period for the presentation of new works by the professional companies. That season

there were only two world premieres, and five American premieres. By 1984-85, however, there was a marked turnaround, with an impressive seven world premieres, dealing with a stimulating array of subject matter: slavery and the underground railroad, the aging Casanova, the pharoah Akhnaten and the establishment of monotheism, and Shakespeare's *Tempest*, among others. Stylistically as well, these new works spanned a broad spectrum. In addition to these works, there were seven American premieres.

This past spring Carlisle Floyd voiced his concerns for the field in testimony before the House Appropriations Subcommittee on the Interior. Speaking as a composer, he discussed the National Endowment for the Arts and what its impact on the opera field has meant to him personally. "When I started out as a composer, there were only three companies which could have launched me on my career." Now, according to Floyd, there are at least fifteen to twenty-five opera companies capable of producing new works and launching a young composer on a major career. Floyd, who as both a stage director and a composer sees innumerable performances across the country, has been an eyewitness to the cost-cutting now prevalent throughout the opera field. "I see more opera companies 'backstage' and the one thing that strikes me is that what goes on backstage is extremely austere—everything goes toward what people see on the stage. There is a remarkable amount of pennypinching by general directors and funds given to opera are extremely well-managed."

But pennypinching seems only to have kept opera companies' heads above water. "I now feel a dispiritedness," Floyd said. "The term I repeatedly hear is 'retrenchment'. I think that is a polite term. The change is much more serious, with a turn toward much more conservative programming. What will happen to new works? The irony is that there are more than ninety companies now —we have the resources and the companies in place to do new works, but we have a failure of nerve."

It takes years to develop a quality opera company, a large and loyal audience, and a reliable funding base. But it takes very little time to cause lasting damage to these achievements. There is great danger that the damage is reaching a level that is out of proportion to the savings achieved. The dominant metaphor for the opera field today is "swimming upstream." While there have been no major catastrophes and no companies have yet faded from the scene, there is a sense that no real economic or artistic progress is being made. For the most part, it is the smaller companies who feel the financial pressure most acutely. They have small staffs and they have the least access to major funding sources and greater difficulty in building endowments or cash reserves. These institutions are, however, vitally important for the growth of the field—they provide the performance experience essential for the growth of our younger artists. There is an ever-growing uneasiness that the flow of red ink will sweep away many of opera's dreams for the future, leaving us in the doldrums of risk-reduction and programming the popular, to the exclusion of any works that take the art form forward.

Education for our current and future audiences is an essential ingredient in our prescription for the future, for it is the discerning audience that will demand good creative work and continue to provide the private support that has carried us through the recent turbulence.

Despite the unpromising financial horizon, opera companies have not lacked for courage the past year, with all kinds of adventurous projects popping up on the operatic landscape. Baltimore Opera presented a triple bill of three contemporary one-acts, including the world premiere of Lee Hoiby's *The Italian Lesson*. Central City Opera successfully ventured out with its first state-wide tour. Cincinnati Opera presented Leoncavallo's *Zaza* in its first American production in more than fifty years. Dallas Opera expanded its new chamber opera season in the Majestic Theater. Ft. Worth Opera presented the second professional production of Stephen Paulus' *The Postman Always Rings Twice*. Houston Grand Opera and New York City Opera each presented performances of *Akhnaten*, the new Philip Glass opera. Michigan Opera Theatre and City Opera both mounted productions of *Sweeney Todd*. The Minnesota Opera presented both an American premiere, *Animalen*, and a world premiere, Dominick Argento's *Casanova's Homecoming*, in one season. The Mississippi Opera successfully produced *Lord Byron's Love Letter*, the Rafaello de Banfield/Tennessee Williams opera. Virginia Opera won acclaim and introduced exciting new talent with its sold-out world premiere of Thea Musgrave's *Harriet Tubman*. Pennsylvania Opera Theater presented Vincent Persichetti's *The Sibyl* in its world premiere.

The list goes on, so perhaps we are seeing the first signs of a new mood of risk-taking in defiance of the odds. It has only come about because of the dedicated exertions, the vision, and the artistic ingenuity of hundreds of individuals working throughout the country, who believe in the unique power of opera to touch our hearts, transfix our minds, and transport our spirits.

—Ellen Blassingham

1983–84: Professional Opera Survey

THE SURVEY UNIVERSE Performance Activity	
Total Attendance	5,937,000
Subscribers	306,000
Main Season/Festival Performances	1,671
Main Season/Festival Productions	357
Total Performances & Presentations of all kinds	6,904

TICKET SALES AND AUDIENCES

OVERALL ATTENDANCE

The grand total for attendance at all opera events presented by the professional companies in North America in 1983–84 was approximately 5,937,000, a slight decline from the previous year. This overall figure includes actual attendance at paid performances plus estimated attendance at free performances and other events sponsored by opera companies.

MAIN SEASON AND FESTIVAL ATTENDANCE

Total attendance at main season and festival performances for all companies reporting reached 2,947,000 in 1983–84, an increase over the previous year. Sources of this increase include the addition of data from two major summer festivals produced by companies who also present a winter season, the fact that a majority of companies reported an increase in main season attendance, plus the addition of several companies to the OPERA America roster over the past year, which expanded the survey universe for this figure. Despite this encouraging increase, there were several major companies who experienced substantial main season attendance drops.

SUBSCRIPTIONS

In 1983–84, more than 306,000 people subscribed to opera in the U.S. and Canada, a very small increase over the previous year. The average rate of subscription for the sample group of 55 companies who provided complete attendance data was 46.8%. Of these companies there were 46 who provided subscription statistics for both 1982–83 and 1983–84. A comparison of both years shows that in 1983–84, 19 companies, or 41% of those reporting, showed a drop in subscription, while 24 companies, or 52% of the total reporting, showed an increase in the number of subscribers, and 3 companies remained at the same subscription level both years.

TICKET PRICES

Fifty-six American opera companies submitted data on their 1983–84 ticket prices. Of these companies, 26 reported that they had increased their prices, while 23 of the companies kept their prices basically the same. Another seven companies lowered their prices slightly. Top prices for an orchestra seat ranged from a high of $60 at the Metropolitan Opera down to $12. The average price of an orchestra seat among these reporting companies was $29.50, a 9.3% increase over the average price of the previous year. 55% of the companies who reported had tickets available in the $5, $6, and $7 range.

EDUCATION ACTIVITIES

Again this year, hundreds of performances were given by opera companies as part of their education/outreach programs. The total audience for performances presented for children and youth was 818,000 in 1983–84. In addition, approximately 200,000 individuals of all ages attended lecture-demonstrations, educational previews and special courses and lectures sponsored by opera companies.

TOUR AUDIENCES

The total audience for touring of all kinds reached 1,012,540 in 1983-84. 23 companies toured productions with orchestra, an increase of 7 companies over 1982–83. Altogether, a total of 41 companies presented some form of touring production.

REPERTOIRE AND PERFORMANCES

- During the 1983–84 season OPERA America companies presented a total of 1,671 performances fully staged with orchestra during their main seasons.
- Companies presented a total of 145 works from the opera/musical theater repertoire performed fully-staged with orchestra during their main seasons.
- Of the 145 different works presented, 71 were written in this century, representing a 16% increase from 1982–83 in the presentation of 20th Century works by the professional companies.
- There were a total of 357 different productions of opera/musical theater given by these companies on their main stage.
- The eleven most frequently produced works in 1983-84 were, in descending order:

Madama Butterfly (16 productions)
Tosca (15)
The Barber of Seville (12)
La Traviata (10)
Carmen (9)
Don Giovanni (9)
The Merry Widow (9)
La Cenerentola (8)
Rigoletto (8)
Hansel and Gretel (7)
The Magic Flute (7)

- Moving into the ranks of the more frequently produced operas in 1983–84 were *Don Giovanni*, with nine different productions, *Aida*, with six productions, *Ariadne auf Naxos* and *Lohengrin* with four productions, and *Anna Bolena, The Dialogues of the Carmelites, Don Carlo, La Forza del Destino, Otello, Les Pecheurs de Perles*, and *The Student Prince*, each with three.
- There were fifteen 20th Century works that received at least ten performances during the season, an increase from seven works the previous year. The works were:

The Face on the Barroom Floor
Madama Butterfly
The Merry Widow
Turandot
The Student Prince
Ariadne auf Naxos
Peter Grimes
The Telephone
Candide
The Medium
Francesca da Rimini
The Dialogues of the Carmelites
Sweeney Todd
Nightbloom
The Gospel at Colonus

- In addition, there were multiple performances of the musicals *Brigadoon* and *The Music Man*.
- **WORLD PREMIERES**
  World premieres presented during the 1983–84 season were:
  The Abduction of Figaro by Peter Schickele, presented by the Minnesota Opera; *Nightbloom*, by David Grimes, David Jaeger, Larry Lake, James Montgomery, and Sean Mulcahy, presented by Comus Music Theatre of Canada.
- **AMERICAN AND CANADIAN PREMIERES**
  American and Canadian premieres presented during the 1983–84 season were:
  The Midsummer Marriage, by Michael Tippett, presented by the San Francisco Opera;
  Paul Bunyan, by Benjamin Britten, presented by Opera Theatre of Saint Louis;
  We Come to the River, by Hans Werner Henze, presented by Santa Fe Opera;
  Eine florentinische Tragödie by Alexander von Zemlinsky, presented by Santa Fe Opera (American professional premiere);
  Intermezzo, by Richard Strauss, presented by Santa Fe Opera (American professional stage premiere);
  Death in Venice by Benjamin Britten, presented by Canadian Opera company.

Survey of Fiscal Activity

SURVEY UNIVERSE

The number of companies responding to our 1983-84 Professional Opera Survey increased again to another record high since the first survey was conducted in 1978-79. Excluding a few companies such as festivals who are unable to separate certain opera expenses from overall activities, the final universe of companies for the financial analysis in this introductory section was 82 companies—78 American and 4 Canadian—representing 85% of present OPERA America membership.

The budgets of the actively producing universe companies ranged from $69,000 to $80,700,000.

The total operating income for the universe in the 1983-84 season was over $214 million, an increase of 10% over the previous year. Total operating expenses increased over the previous year at a higher rate, 12%, to $220 million. The gap between income and expenses of $6 million represents the aggregate deficit for the field, an increase over last year's deficit of $1.7 million.

SURVEY UNIVERSE: FINANCIAL SUMMARY

INCOME		% Total Income
Earned	$116,375,840	54.3
Private Support	79,681,896	37.2
Public Support	18,084,229	8.5
	$214,141,965	
EXPENSES		**% Total Expenses**
Personnel	136,770,178	62.0
Non-personnel	83,669,177	38.0
	$220,439,355	
DEFICIT	$ (6,297,390)	

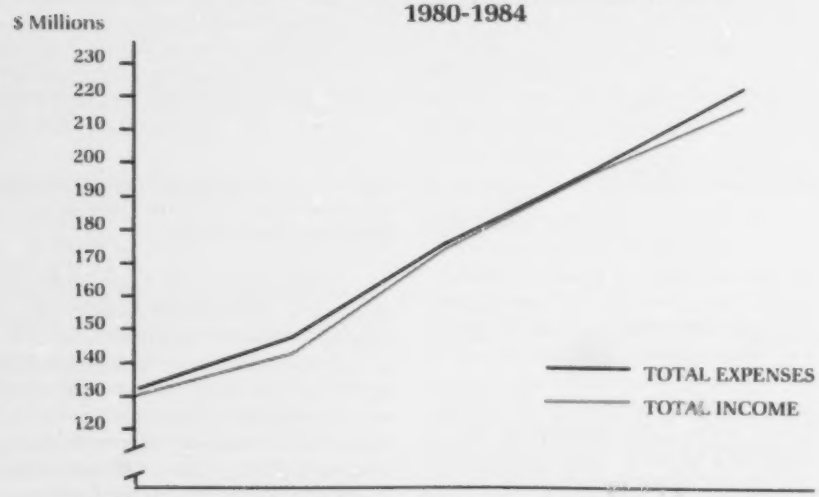
Once again, 62% of all opera company expenses went toward personnel, indicating the labor-intensive nature of the field. This percentage has held steady for the past three years.

INCOME AND EXPENSE COMPARISON

1982-83 AND 1983-84 UNIVERSE

	1982-83	1983-84	% Change
Combined Operating Income	$195,512,654	$214,141,965	+ 9.5
Combined Operating Expenses	197,174,606	220,439,355	+ 11.8
Aggregate Surplus/(Deficit) with Met	(1,661,952)	(6,297,390)	+ 278.9
Aggregate Surplus/(Deficit) without Met	Not applicable	(319,000)	− 81.2

COMPARISON OF INCOME AND EXPENSES 1980-1984



	1979-80	1980-81	1981-82	1982-83	1983-84
Income	129.3	140.6	172.9	195.5	214.1
Expenses	130.3	146.8	174.7	197.2	220.4

Using the aggregate deficit figure alone as an assessment of the fiscal problems of the opera field can be misleading, because surpluses of healthy companies cancel out the deficits of other companies in the final figures. A more realistic indicator is to compare the total deficits of all companies posting deficits in 1983-84 with their total for last year. Here we find that the number of companies with deficits continued to grow and that their total losses have substantially increased over the previous year.

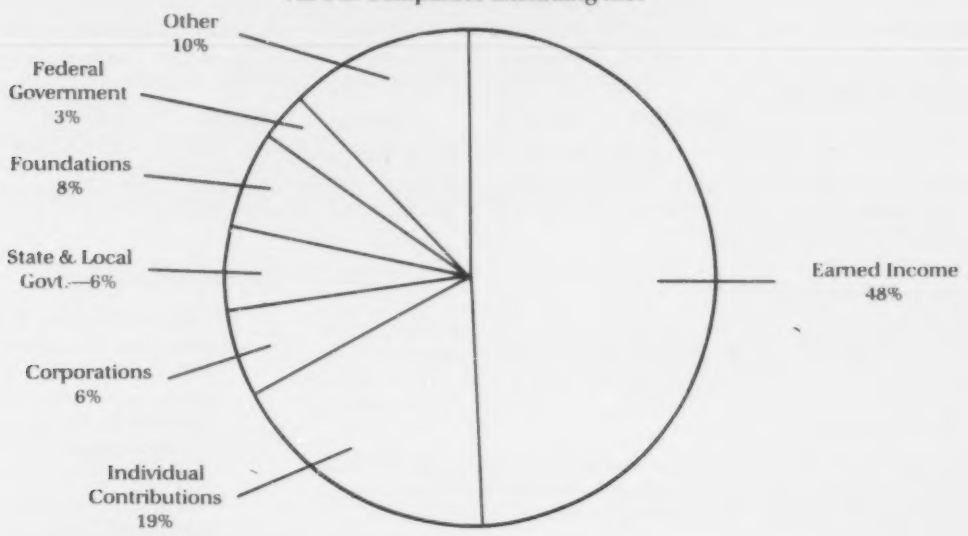
43 companies sustained losses for the 1983-84 fiscal year, representing 52% of the total number of companies included in the survey, compared with 34 companies (45% of the total) the previous year. Those 43 companies had total losses of $10,900,000, more than double last year's $4,600,000. Excluding one company with a large deficit, 42 companies experienced losses totalling $4,922,000, an increase over the prior year.

Percent of Membership Ending Year With Operating Loss

1981-82 (31)	41%
1982-83 (34)	45%
1983-84 (43)	52%

SOURCES OF INCOME: 1983-84

All U.S. Companies Excluding Met



Sources of Income 1983-84: Percentage of Total Income

	Earned	Indiv.	Corp.	Found.	State/Prov. & Local	Fed.	Other
U.S. companies above $350,000 excluding Metropolitan Opera	48	18	6	8	6	3	11
Metropolitan Opera	65	11	4	3	2	1	14
U.S. companies below $350,000	40	23	7	5	11	2	12
All U.S. companies excluding Met	**48**	**19**	**6**	**8**	**6**	**3**	**10**
All U.S. companies including Met	54	16	5	6	4	3	12
Canadian companies	53	6	5	1	19	11	5

SOURCES OF INCOME

- Earned income as a percent of total income dropped three percentage points from 51% in 1982-83 to a four-year low of 48% in 1983-84 for all U.S. companies excluding the Metropolitan Opera.
- Looking at this same group of all U.S. companies excluding the Met, individual contributions continued to be the largest component of unearned income. In fact, individual giving was up 3 percentage points, from 16% to 19% of total income over the previous year.
- Foundations moved into second place as a source of unearned income, rising from 5% to 8% of total income.
- Corporate donations dropped into third place as a contributor of unearned income, representing 6% of total income during the 1983-84 season, the same percentage as the previous two years.
- State and local government sources accounted for 6% of total income for the third year in a row.
- For the survey universe, funding from the National Endowment for the Arts increased in dollars from $4.2 million to $4.5 million from 1982-83 to 1983-84. As a percentage of total income for U.S. companies including the Met, NEA support remained at 2.3%.
- The overall funding for U.S. companies from the Federal government maintained the same proportions as in 1982-83, at 3% of total income.
- Companies continued to supplement their earnings gap by raising money through guild activities and fund-raising benefits, which rounded out sources of income at 10% of total revenues.

NEA FUNDING: All OPERA America Companies in U.S.*

	79-80	80-81	81-82	82-83	83-84
PROGRAM GRANTS	3,850,000	4,086,200	4,342,400	4,081,480	4,335,080+
Percent change	+3.1	+6.1	+6.3	−6.0	+6.2
CHALLENGE/ADVANCEMENT GRANTS	2,421,000	2,414,000	950,000	275,000	2,747,900

*includes grants to some organizations, such as festivals, not included in survey universe.

+ difference between NEA figures above and total NEA revenues reported by OPERA America members of $4.5 million is due to: (1) differences in fiscal years and (2) advancement grants previously committed by NEA and taken into income by companies during FY 84.

CANADIAN COMPANIES

Four Canadian companies are included in the 1983-84 survey universe, one less than the number in 1982-83. Total income for this group was $15,800,000, a 34% increase over the previous year's level of $11,800,000 for the same four companies. Looking at the same group, expenses increased at a rate of 30% year to year, from $12,200,000 to $15,900,000.

In the aggregate, the Canadian companies ended the year with a total deficit of $92,400 with 2 of the 4 companies reporting losses. Last year 3 of the same 4 companies experienced deficits, with an aggregate deficit for the group of $394,500.

Earned income continued to climb as an important component of revenues, increasing from 50% in 1982-83 to 53% of total income in 1983-84. Unearned income conversely declined from 50% to 47% of total revenues.

The total amount of government grant allocations for the four Canadian companies was $4,735,600, with $1,791,300 coming from the Canada Council. By comparison, total government allocations for the same group in 1982-83 were $4,200,900, with the Canada Council providing $1,564,300.

CANADIAN COMPANIES 1983-84

	$ thousands	% total income
EARNED INCOME		
Performances at home	7,127	45
Performances away	165	1
Broadcast & recording	111	1
Investments, endowments & bank interest	510	3
Other	511	3
Total	8,424	53
PRIVATE SUPPORT		
Individuals	906	6
Corporations	865	5
Foundations	173	1
Guilds	90	1
Other	588	4
Total	2,622	17
PUBLIC SUPPORT		
State & Local	2,944	19
Federal	1,791	11
Total	4,735	30

ENDOWMENTS

- At the end of the 1983-84 Fiscal Year, only ten American companies had endowments of $500,000 or more, an increase of one company over the previous year.
- Of these larger endowment funds, only two companies have endowments of more than $5,000,000; 5 companies have endowments ranging in size from $1,460,000 to $2,000,000, an increase of 3 companies over 1982-83. The remaining three larger endowments are between $500,000 and $1 million in size.
- While it is primarily the largest companies who have raised the most substantial endowments, three smaller companies were able to establish endowments exceeding $100,000 for the first time during the 1983-84 Fiscal Year.
- While most of the large endowment funds grew during this fiscal year, two major funds decreased substantially and another was completely liquidated.
- There are an additional nineteen other American companies who have started building an endowment. At the present time, these endowments are very small and do not contribute in any significant way to the companies' earned income level.
- Two Canadian companies have endowments, with the largest being $2,000,000.

SURVEY SAMPLE GROUP*

Last year, OPERA America initiated an analysis of fifty-two American opera companies for whom detailed financial data was available for five consecutive years. By examining the fiscal activity of an exactly identical group, we are able to make year-to-year comparisons as well as analyze trends in the field over the five year period from 1980 to 1984.

In 1983-84, the sample group ranged in budget size from $132,300 to $80,700,000. Based on our present membership, the sample group represents 54% of the total number of OPERA America companies and 89% of the total industry dollars.

SAMPLE GROUP
INCOME, EXPENSES AND SURPLUS/DEFICIT

In Million $	79-80	80-81	81-82	82-83	83-84
Income	119.0	125.4	157.8	175.2	189.9
Expenses	118.9	128.6	158.0	177.0	196.2
Surplus (Deficit)	.1	(3.2)	(.2)	(1.8)	(6.3)

SAMPLE GROUP
SOURCES OF INCOME

In Million $	79-80	80-81	81-82	82-83	83-84
Earned Income	65.3	67.7	89.5	100.1	104.1
Private Support	43.0	46.2	57.5	63.6	73.0
Public Support	10.7	11.5	10.8	11.5	12.8
TOTAL	119.0	125.4	157.8	175.2	189.9
As Percentage of Total Income					
Earned Income	55	54	57	57	55
Private Support	36	37	36	36	38
Public Support	9	9	7	7	7

INCOME, EXPENSES AND SURPLUS/DEFICITS

- Total income for the sample group is increasing at a decreasing rate, rising only 8% from the level of the previous year, and lower than the compound growth rate of 12% for the five-year period.
- Total expenses for 1983-84 increased at an 11% rate. Over the five-year period, expenses have been increasing faster than income for the sample group, with a compound growth rate of 13%. This year's level of expenses is 65% higher than five years ago, while income has gone up only 60%.
- The sample group has experienced an aggregate deficit position each year since 1981. The number of companies ending the year with a loss has significantly increased from five years ago, when 14 companies in the group (27% of the total) had losses. At the completion of the 1984 season, 27 organizations (52% of the total) reported expenses in excess of revenues, almost double the number of companies in 1980.

SOURCES OF INCOME

As grants and contributions from the public sector have declined, opera companies have become increasingly dependent upon earned income and contributions from private sources to meet growing expenses. Government funding from federal, state and local sources has dropped from 9% in 1980 and remained flat at 7% since 1982 as a percentage of total income for this sample group. Earned income, while generally trending upward until 1983, dropped back down to 55% of total income in 1984. Private contributions picked up the gap, rising from 36% to 38%.

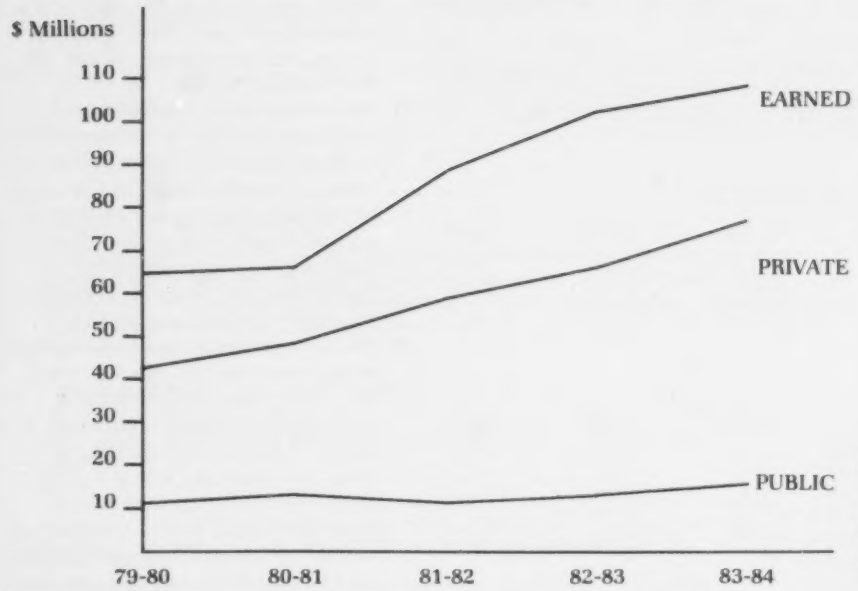
The compound growth rate for contributed income in the five year period is 12%. This is below the rate of increase for total expenses, indicating that support from sources outside the box office is not keeping pace with the growth of the field.

*SAMPLE GROUP: 52 COMPANIES
1980-1984

Anchorage Civic Opera, Arizona Opera, Arkansas Opera Theatre, Baltimore Opera Company, Central City Opera, Charlotte Opera, Chattanooga Opera Association, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, Dallas Opera, Florentine Opera of Milwaukee, Fort Worth Opera, Glimmerglass Opera Theater, Greater Miami Opera, Houston Grand Opera, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, Minnesota Opera, Mississippi Opera, Mobile Opera, Nevada Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Opera Memphis, Opera/Omaha, Opera Illinois, Opera Theatre of Rochester, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, San Diego Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, Shreveport Opera, Stamford State Opera, Syracuse Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, Virginia Opera, The Washington Opera.

SAMPLE GROUP
SOURCES OF INCOME

1980-1984



SAMPLE GROUP
EARNED INCOME

In Million $	79-80	80-81	81-82	82-83	83-84
Performances at Home	46.3	45.0	62.9	70.4	74.2
Performances Away	7.1	7.5	7.2	9.0	8.2
Broadcast & Recording	3.1	4.1	5.1	6.6	7.3
Investments, Endowments & Bank Interest	3.5	5.1	6.9	6.4	6.0
Other	5.3	6.0	7.4	7.7	8.4
TOTAL	65.3	67.7	89.5	100.1	104.1
As Percentage of Total Income					
Performances at Home	39	36	40	40	39
Performances Away	6	6	5	5	4
Broadcast & Recording	3	3	3	4	4
Investments, Endowments & Bank Interest	3	4	4	4	3
Other	4	5	5	4	5
TOTAL	55	54	57	57	55

EARNED INCOME

Earned income increased only 4% from $100.1 million in 1983 to $104.1 million in 1984, a steep decline from the five-year compound growth rate of 12%. The drop is attributable to a combination of decreases in revenue from touring performances, a decline in income from investments due to a drop in interest rates, and a slowdown in the rate of box office income for main season performances.

Over the five-year period, while revenues from performances in the home metropolitan area have been the predominant source of income for the opera companies, they have generally remained the same as a proportion of overall earned income in our sample group. Due to decreased touring activity, touring income has declined as a component of earned income. The Metropolitan Opera has been able to more than double its income from broadcasting and recording during the five-year period. Media income, however, is not yet a major income source for most other companies.

PRIVATE SUPPORT INCOME

Revenues from private sources increased 15% from 1983 to 1984, from $63.6 million to $73 million. This was an improvement from the 11% increase experienced the year before, and better than the 5-year compound growth rate of 14%. The largest increase in the past year was from revenue generating projects, which climbed from $13.6 million to $16.6 million (of this amount, however, $6.5 million was from the Metropolitan Opera). Corporate contributions increased 10%, while foundation and guild revenues actually declined in dollars.

Individuals continue to maintain first place as a source of private income, and as a percentage of total income for the sample group, show an encouraging trend upward to former levels, reaching 16% in 1984. Income from foundations (6%), corporations (5%) and guilds (3%) is holding steady as a percentage of total income, while the "other" category was restored to the 1980 level of 9% of total income.

SAMPLE GROUP PRIVATE SUPPORT INCOME

In Million $	79-80	80-81	81-82	82-83	83-84
Individuals	20.7	19.5	23.8	23.9	30.0
Foundations	6.5	6.8	9.4	11.4	11.1
Corporations	5.2	7.6	7.6	9.0	9.9
Guilds	1.3	3.4	3.8	5.7	5.4
Other	8.8	8.9	12.9	13.6	16.6
TOTAL	43.0*	46.2	57.5	63.6	73.0

*total includes one company which did not break out $ .5 million in private support.

As Percentage of Total Income					
Individuals	17	16	15	14	16
Foundations	5	5	6	6	6
Corporations	4	6	5	5	5
Guilds	1	3	2	3	3
Other	9	7	8	8	9
TOTAL	36	37	36	36	39

In dollars, corporations have displayed the fastest growth, with a compound growth rate of 17%, foundations have been second, at 14%, and contributions from individuals have increased at a rate of 10%, compounded over the five years.

PUBLIC SUPPORT INCOME

For the third consecutive year, income from the public sector remained at 7% of total income for the sample group, although the amount in dollars increased 11% in the past year, an improvement over the 6% the previous year. In dollars, government support of opera increased $1.3 million over the prior year's levels for the sample group. While increasing in dollars, support from the federal government accounted for only 3% of total income and state and local support remained flat at 4% of total income.

Looking at the compound growth rates for public support, state and local contributions have increased 7% over the five years for the sample group and Federal support only 5%. These figures compare poorly with the overall growth of the field, which has experienced 12% and 13% growth rates for income and expenses, respectively.

SAMPLE GROUP PUBLIC SUPPORT INCOME

In Million $	79-80	80-81	81-82	82-83	83-84
State & Local	5.9	6.3	6.9	7.5	7.8
Federal	4.6	5.1	3.8	3.8	4.9
Other	.2	.1	.1	.2	.1
TOTAL	10.7	11.5	10.8	11.5	12.8

As Percentage of Total Income					
State & Local	5	5	4	4	4
Federal	4	4	3	2	3
Other	*	*	*	1	*
TOTAL	9	9	7	7	7

*Less than 1%

SAMPLE GROUP
EARNED AND UNEARNED INCOME AS A PERCENTAGE OF EXPENSES

In Percents	79-80	80-81	81-82	82-83	83-84
Earned	54.9	52.6	56.6	56.6	53.1
Unearned	45.2	44.9	43.3	42.9	43.7
TOTAL	100.1	97.5	99.9	99.5	96.8

In the 5 year period before 1984, unearned income had been covering an increasingly smaller portion of operating expenses, with earned income picking up some of the gap. In 1984, however, earned income dropped 3.5 percentage points to 53.1% of total expenses.

More significantly, the overall trend is increasingly toward less than 100% coverage of expenses and this trend continued in 1984, with only 96.8% of expenses met by operating income.

DEVELOPMENT EXPENSES

The survey indicates that opera companies are devoting ever-increasing financial resources and staff time to fundraising and development activities. The accompanying table shows that the biggest jump was from 1980-81 to 1981-82, when expenses in this area increased 50%, reflecting the impact of the administration's first round of budget cuts. In the past five years development expenses have nearly tripled, and each year they take up a larger share of companies' total expense budget.

Companies Under $350,000	80-81	81-82	82-83	83-84
Personnel	31,775	20,238	15,495	16,662
Non-personnel	40,163	35,825	125,614	86,436
TOTAL	71,938	56,063	141,109	103,098
Companies Over $350,000				
Personnel	1,337,252	2,746,250	2,905,387	3,706,322
Non-personnel	2,922,152	3,714,805	5,442,094	7,382,111
TOTAL	4,259,404	6,461,055	8,347,481	11,088,433
GRAND TOTAL	$4,331,342	$6,517,118	$8,488,590	$11,191,531
Percent of Total Expenses	3.4%	4.1%	4.8%	5.7%
Percent Increase from Previous Year		50%	30%	32%

Above:

Left to right, Peter Blanchet as Ferrando, Joanne Kolomyjec as Fiordiligi, Odette Beaupre as Dorabella, Gaetan Laperriere as Guglielmo and Maurice Brown as Don Alfonso in the Canadian Opera Company's production of COSI FAN TUTTE. Photo by Robert C. Ragsdale.

Right, Lyric Opera of Kansas City's production of CANDIDE.

The Metropolitan Opera pro
Domingo as Cavaradossi an
Photo by Ja

Los Angeles Opera Theatre's production of DER ROSENKAVALIER; Left, Susan Quittmeyer as Octavian and Winifred Faix Brown as the Marschallin. Photo by Judy Graeme.

ction of TOSCA, with Placido ildegarde Behrens as Tosca. s Heffernan.

The World Premiere production of Dominick Argento's CASANOVA'S HOMECOMING, presented by The Minnesota Opera. Left, Julian Patrick as Casanova and Susanne Marsee as Bellino/Teresa. Photo by Peter B. Myers.

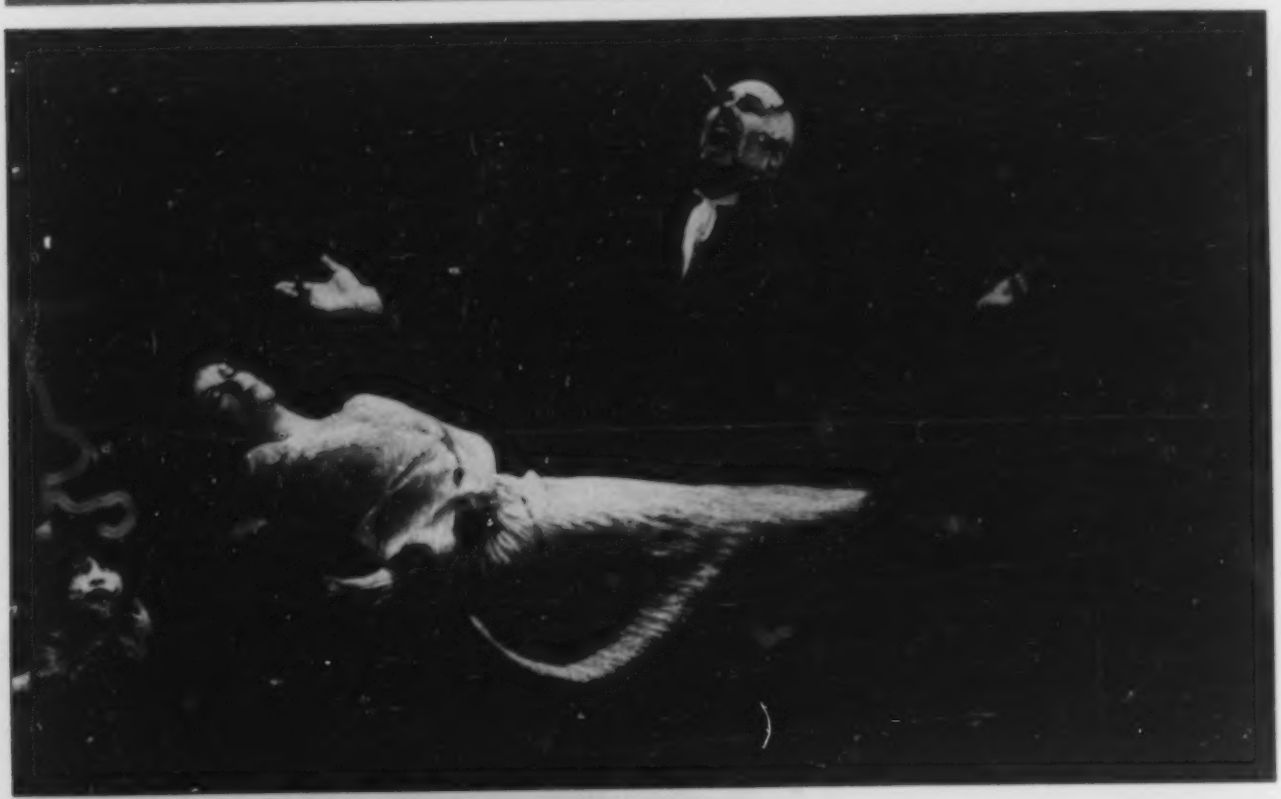


Photo above:

James Morris as Mephistopheles and Nadine Denize as Marguerite in the Opera Company of Philadelphia production of Berlioz' LA DAMNATION DE FAUST. Photo by Trudy Lee Cohen.

Left:

Michigan Opera Theatre's production of SWEENEY TODD, with David Cryer as Sweeney Todd and Judy Kaye as Mrs. Lovett.

Above:

The New York City Opera production of THE RAKE'S PROGRESS; left to right, Harry Dworchak, Erie Mills, Jerry Hadley, Joy Davidson and Frederick Burchinal. Photo by Martha Swope Associates, Carol Rosegg.

Right:

Jake Gardner as Giorgio Germont with Karin Clarke as Violetta in Tri-Cities Opera's production of LA TRAVIATA.

Above:

Carolyne James as Augusta and Michael Devlin as Horace Tabor with Geraldine Decker as Mama McCourt and Claudia Cummings as Baby Doe in Seattle Opera's new production of THE BALLAD OF BABY DOE. Photo by Chris Bennion.

Left:

Valerie Masterson as Hanna Glawari in Tulsa Opera's THE MERRY WIDOW. Photo by Don Sibley.

Above:

The Virginia Opera's 1985 World Premiere production of Thea Musgrave's HARRIET, THE WOMAN CALLED MOSES, with (standing) Raymond Bazemore as Ben, Alteouise DeVaughn as Rit, (kneeling) Damon Evans as Benjie, Cynthia Haymon as Harriet, and Ben Holt as Josiah. Photo by Ellen Forsyth.

Right:

Jean Stapleton in the Baltimore Opera's world premiere of Lee Hoiby's THE ITALIAN LESSON. Photo by Theodore L. Manekin.

Florentine Opera of Milwaukee's production of AIDA, with Gilda Cruz-Romo as Aida and Fredda Rakusin as Amneris.

Below:

Opera/Columbus' production of UN BALLO IN MASCHERA, with Kristian Johannsson as Gustavo and Marie Robinson as Amelia. Photo by Will Shively.

Right:

Eugene Opera!'s production of FAUST with Kathrine Henjum as Marguerite. Photo by Duane Morris.

Left:
Syracuse Opera's production of AIDA.

Below:
Stanley Wexler as Mephistopheles in the California Coast Opera's FAUST.

Above:

Greater Miami Opera's production of LA GIOCONDA. Photo by John Pineda.

Right:

Pittsburgh Opera's MANON with Faith Esham and Bruce Reed, Photo by Gretchen Brush.

Above:

Cleveland Opera's Wild West setting of THE ELIXIR OF LOVE, with Carolann Page, Nancy Hudson and Joseph Evans.

Left:

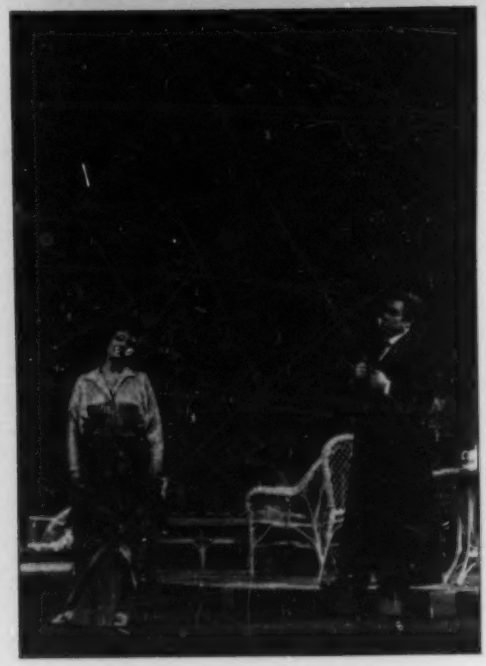
LA BOHEME at the Lake George Opera Festival. Left to right: Christine Donahue as Mimi, Rondi Charlston as Musetta, Carlos Serrano as Marcello and Tonio di Paolo as Rodolfo. Photo by Henry Grossman.

Above:

Kentucky Opera's production of ALBERT HERRING, with Michael Ballam (center) as Albert. Photo by Patrick Pfister.

Right:

SIEGFRIED at The Dallas Opera, featuring Roger Roloff as Wotan and Geraldine Decker as Erda.



Top:

The Washington Opera's LA BOHEME with Sheri Greenawald as Mimi and Gino Quilico as Marcello. Photo by Joan Marcus.

Left, Cincinnati Opera's production of ZAZA with Patricia Craig as Zaza and Kristian Johannsson as Milio. Photo by Philip.

Right, San Francisco Opera's KHOVANSHCHINA, with Matti Salminen as Prince Ivan Khovansky. Photo by Marty Sohl.

Opera America Companies

On the following pages are descriptions of the ninety-six companies in North and South America who are members of OPERA America. These company profiles provide information on operating budgets, repertoire and ticket prices for the upcoming season, 1985-86. They also provide attendance figures and operating budgets for the season just past, 1984-85. General information about each company's operation, such as performance hall and capacity, education programs, how to audition, apprentice programs, address and telephone number, is also included.

During the past year ten companies joined the OPERA America membership: Baton Rouge Opera, Dayton Opera, Fargo-Moorhead Civic Opera Company, Greensboro Opera Company, Madison Opera, North Carolina Opera, OperaDelaware, Opera Grand Rapids, Skylight Comic Opera, and Teatro Municipal do Rio de Janeiro.

In this directory companies are listed by state in alphabetical order, with foreign and Canadian companies following the list of U.S. companies.

Fort Worth Opera's production of Stephen Paulus' THE POSTMAN ALWAYS RINGS TWICE with Nicholas Karousatos as Frank Chambers, James Dean as Kennedy and Maryanne Telese as Cora. Photo by Ken Howard.

ALABAMA

MOBILE OPERA, INC.
Katherine S. Willson, Consulting General Manager

YEARS IN OPERATION: 40. FOUNDED IN: 1946. PERFORMANCE HOUSE: Mobile Municipal Theater; capacity: 1,950. 1985-86 SEASON: 40th Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Opera Ala Carte program to elementary and junior high students; a student matinee (final dress rehearsal); docent and preview programs for school children of all ages, civic and church groups, and special audiences; one-act opera presentations to special audiences and public relations events. AUDITIONS: Through New York City auditions in the fall and in Mobile throughout the year—contact General Manager. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$15.00 ($3.00 student). FY 1984-85 OPERATING BUDGET: $280,900 (joint with Mobile Ballet & City). FY 1985-86 OPERATING BUDGET: $210,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,700 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: P.O. Box 8366, Mobile, AL 36689 (205) 460-2900.

1985-86 SEASON PRODUCTIONS: *Lucia di Lammermoor, I Pagliacci/L'Enfant Prodigue.*

ALASKA

ANCHORAGE CIVIC OPERA
James Wright, General Manager
Elvera Voth, Artistic Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSE: 4th Avenue Theater; capacity: 660. 1985-86 SEASON: 10th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: School performances, lecture-demonstrations, workshops and previews. AUDITIONS: Auditions can be arranged by contacting the company offices at (907) 279-2557. APPRENTICE PROGRAM: Artist in Residence Program can be explored by contacting the company at (907) 279-2552. 1985-86 SINGLE TICKET PRICE RANGE: $13.00-$30.00. FY 1984-85 OPERATING BUDGET: $983,000. FY 1985-86 OPERATING BUDGET: $910,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,100 at home. ADDRESS: 1507 Spar Rd., Anchorage, AK 99510 (907) 276-8688 or 279-2557.

1985-86 SEASON PRODUCTIONS: *Il Trovatore, The Marriage of Figaro, Kismet.*

ARIZONA

ARIZONA OPERA COMPANY
Glynn Ross, General Director

YEARS IN OPERATION: 14. FOUNDED IN: 1970. PERFORMANCE HOUSES: Tucson Community Center Music Hall; capacity: 2,277. Phoenix Civic Plaza; capacity: 2,569. 1985-86 SEASON: 14th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: Student matinee performances of each full opera; State-wide tour. AUDITIONS: Send resume to Glynn Ross. APPRENTICE PROGRAM: In transition. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1984-85 OPERATING BUDGET: $1,000,000. FY 1985-86 OPERATING BUDGET: $1,250,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,000 at home; 10,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,000 (student matinees). ADDRESS: 3501 N. Mountain, P.O. Box 42828, Tucson, AZ 85733 (602) 293-4336; 4350 E. Camelback Road, Suite 140E, Phoenix, AZ 85018 (602) 840-0841.

1985-86 SEASON PRODUCTIONS: *Tosca, Il Trovatore, Manon.*

ARKANSAS

THE ARKANSAS OPERA THEATRE
Ann Chotard, General/Artistic Director

YEARS IN OPERATION: 12. FOUNDED IN: 1973. PERFORMANCE HOUSE: The Arkansas Arts Center; capacity: 389. 1985-86 SEASON: 13th Season, presenting 4 operas, in a total of 7 performances. EDUCATION PROGRAMS: Tri-state tour playing to over 45,000 students; "Student Night at the Opera"—dress rehearsal performance for students. AUDITIONS: Contact Ann Chotard, General/Artistic Director, for audition time. Send letter and resume. APPRENTICE PROGRAM: Singers in mainstage and touring productions receive vocal coaching and classes in stage movement, in addition to blocking and musical work for the specific show in which they are involved. 1985-86 SINGLE TICKET RANGE: $15.00-$19.00. FY 1984-85 OPERATING BUDGET: $355,560. FY 1985-86 OPERATING BUDGET: $378,489. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,800 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 54,000. ADDRESS: 908 Rock Street, Little Rock, AR 72202 (501) 372-7863.

1985-86 SEASON PRODUCTIONS: *Dido and Aeneas, Tosca, As Long As A Child Remembers* (Pannell—world premiere), *The Mikado.*

CALIFORNIA

CALIFORNIA COAST OPERA

Donald Straka, General Director
Margaret Straka, Company Manager

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE: Foothill Theater; capacity: 1,000. 1985-86 SEASON: 10th Season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: In-school Programs are toured by Scholar Opera, education subsidiary, to 128 San Francisco Bay Area schools prior to each production in main theater. Docents provide additional opera education to these schools after the cast visit. AUDITIONS: By appointment anytime. Contact General Director. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$18.00. FY 1984-85 OPERATING BUDGET: $215,000. FY 1985-86 OPERATING BUDGET: $230,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,000. ADDRESS: 347 California Ave., Palo Alto, CA 94306 (415) 328-1790.

1985-86 SEASON PRODUCTIONS: *La Cenerentola, Daughter of the Regiment.*

LOS ANGELES OPERA THEATER

Henry Holt, Artistic Director

YEARS IN OPERATION: 7. FOUNDED IN: 1978. PERFORMANCE HOUSE: Wiltern Theatre; capacity: 2,275. 1985-86 SEASON: 6th Season, presenting 4 operas in a total of 9 performances. EDUCATION PROGRAMS: Dress rehearsal of each opera is presented for high school students free of charge. AUDITIONS: Auditions in Los Angeles and New York. Send resume, photos and reviews plus request for an appointment to Artistic Director. APPRENTICE PROGRAM: A small group of Los Angeles area singers are chosen through auditions to participate in main stage productions performing secondary roles, understudying leading roles and performing in the chorus. 1985-86 SINGLE TICKET PRICE RANGE: $15.00-$50.00. FY 1984 OPERATING BUDGET: $923,581. FY 1985-86 BUDGET: $1,700,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,600 at home. ADDRESS: 680 Wilshire Place, Suite 303, Los Angeles, CA 90005-3968 (213) 388-7722.

1985-86 SEASON PRODUCTIONS: *Don Giovanni, Lulu, Cavalleria Rusticana/I Pagliacci.*

MARIN OPERA COMPANY

Ingrid M. Martinez, General Director
Hugo R. Rinaldi, Music Director

YEARS IN OPERATION: 6. FOUNDED IN: 1978. PERFORMANCE HOUSE: Marin Veteran's Memorial Auditorium; capacity: 2,000. 1985-86 SEASON: 7th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: School programs in county schools for all ages—presenting lead singers in costume with highlights from current production. Also annual poster contest for county high schools with education on opera being depicted and tickets for all participants. AUDITIONS: Annual auditions in the fall; special auditions arranged. Contact General Director. 1985-86 SINGLE TICKET PRICE RANGE: $7.50-$17.50. FY 1984-85 OPERATING BUDGET: $396,000. FY 1985-86 OPERATING BUDGET: $433,200. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,000 at home. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 84,000 (radio). ADDRESS: 20-B Pimentel Court, Suite 16, Ignacio, CA 94947 (415) 382-1455.

1985-86 SEASON PRODUCTIONS: *La Boheme, Hansel and Gretel, Romeo and Juliet, Oklahoma.*

SACRAMENTO OPERA

Marianne H. Oaks, General Director

YEARS IN OPERATION: 4. FOUNDED IN: 1981. PERFORMANCE HOUSE: Sacramento Community Center Theatre; capacity: 2,380. 1985-86 SEASON: 4th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Opera Outreach from K through 12; Brown Bag Opera presented three times per season; Talent Bank Singers, seminars, coachings, auditions held throughout the year. AUDITIONS: Contact Sacramento Opera office for auditions schedule. APPRENTICE PROGRAM: Talent Bank Singers as above plus Sacramento Opera acts as a clearinghouse for national information pertinent to young singers. 1985-86 SINGLE TICKET PRICE RANGE: $11.00-$30.00. FY 1984-85 OPERATING BUDGET: $270,000. FY 1985-86 OPERATING BUDGET: $420,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,000. ADDRESS: 650 University Avenue, #206, Sacramento, CA 95825 (916) 920-4587.

1985-86 SEASON PRODUCTIONS: *La Boheme, Die Fledermaus, Lucia di Lammermoor.*

SAN DIEGO OPERA

Ian D. Campbell, General Director
Jerry Hutter, Business Manager

YEARS IN OPERATION: 20. FOUNDED IN: 1965. PERFORMANCE HOUSES: Civic Theatre; capacity: 2,902. Old Globe Theatre; capacity: 581. 1985-86 SEASON: 21st Season, presenting 5 operas, in a total of 25 performances. EDUCATION PROGRAMS: Dress Rehearsals for elementary and secondary schools; "Opera It's Grand" productions visit schools; lecture demonstrations, special evenings showcasing local artists for guilds and local societies and clubs; radio broadcasts of "The San Diego Opera Radio Program" introduce recorded operas and guest artists 15 times during season. AUDITIONS: By appointment with General Director. 1985-86 SINGLE TICKET PRICE RANGE: $9.00-$39.00. FY 1984-85 OPERATING BUDGET: $3,468,000. FY 1985-86 OPERATING BUDGET: $3,368,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 56,627 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 18,500. ADDRESS: P.O. Box 988, San Diego, CA 92112 (619) 232-7636.

1985-86 SEASON PRODUCTIONS: *Les Contes d'Hoffmann, Eugene Onegin, The Marriage of Figaro, Otello, The Lighthouse.*

SAN FRANCISCO OPERA
Terence A. McEwen, General Director,
OPERA America Board Member
Sir John Pritchard, Music Director
Patricia Mitchell, Executive Director
Robert Walker, Business Manager

YEARS IN OPERATION: 62. FOUNDED IN: 1923. PERFORMANCE HOUSES: War Memorial Opera House; capacity: 3,252. Herbst Theater; capacity: 915. 1985-86 SEASON: 63rd Season, presenting 14 operas, in a total of 102 performances. EDUCATION PROGRAMS: Guild operates Opera for Young Audiences program presenting full matinee performances in the original language with SUPERTITLES™ for youth at all age levels and handicapped; Operatunities. AUDITIONS: San Francisco Opera Center Auditions are held annually nationwide. Interested singers should contact San Francisco Opera Center. APPRENTICE PROGRAM: San Francisco Opera Center comprises all affiliate programs of the San Francisco Opera: Merola Opera Program, Western Opera Theater, Adler Fellowships, Showcase series, Brown Bag Opera, American Opera Project. Wig & Makeup School: a seven month intensive training program in all aspects of theatrical makeup and wigs; interested makeup artists should contact San Francisco Opera Wig and Makeup School. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$61.00 (box). FY 1984-85 OPERATING BUDGET: $17,692,424. FY 1985-86 OPERATING BUDGET: $20,326,262. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 318,435 at home; 48,500 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 135,000. ADDRESS: War Memorial Opera House, 301 Van Ness Avenue, San Francisco, CA 94102 (415) 861-4008.

1985-86 SEASON PRODUCTIONS: Summer 1985: *Der Ring des Nibelungen;* Fall 1985: *Adriana Lecouvreur, Lear, Orlando, Turandot, Werther, Falstaff, Tosca, Un Ballo in Maschera, Billy Budd, Der Rosenkavalier.*

COLORADO

CENTRAL CITY OPERA HOUSE ASSOCIATION
Daniel Rule, General Manager
John Moriarty, Artistic Director

YEARS IN OPERATION: 53. FOUNDED IN: 1932. PERFORMANCE HOUSE: Central City Opera House; capacity: 756. 1985 SUMMER SEASON: 53rd Season, presenting 3 operas, in a total of 25 performances. EDUCATION PROGRAMS: Central City Singers give short programs in schools, service clubs and community organizations. AUDITIONS: Contact Central City Opera House Association. APPRENTICE PROGRAM: Performance of minor roles and chorus, major roles at Youth Performances, classes in diction, acting, movement, audition techniques and stage makeup. 1985-86 SINGLE TICKET PRICE RANGE: $18.00-$32.00. FY 1984 OPERATING BUDGET: $1,281,000. FY 1985 OPERATING BUDGET: $1,200,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,461 at home; 7,095 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,517. ADDRESS: 1615 California St., Suite 614, Denver, CO 80202 (303) 623-7167.

1985 SUMMER SEASON PRODUCTIONS: *Carmen, The Daughter of the Regiment, The Desert Song.*

COLORADO OPERA FESTIVAL
Donald P. Jenkins, General Director
Diane Benninghoff, Executive Director

YEARS IN OPERATION: 15. FOUNDED IN: 1970. PERFORMANCE HOUSE: Pikes Peak Center; capacity: 1,900 1985 SUMMER SEASON: 15th Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: "McOpera Goes to School." Professional singers and Ronald McDonald (as host) present scenes from opera in ten elementary schools to over 3,000 children. Summer: Technical and Artistic staff participate in pre-opera educational luncheons, study groups. Year-round study groups in conjunction with support groups. AUDITIONS: Contact Donald P. Jenkins in September-October by letter. Auditions held in New York in November. APPRENTICE PROGRAM: Company Singers—Artist in residence program. Secondary roles in principal productions. Own performance schedule of "Opera Goes to Town." Recital at end of season. SUMMER 1985 SINGLE TICKET PRICE RANGE: $10.00 (with discount)-$40.00. FY 1984-85 OPERATING BUDGET: $367,500. FY 1985-86 OPERATING BUDGET: $375,500. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,340 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,500. ADDRESS: P.O. Box 1484, Colorado Springs, CO 80901 (303) 473-0073.

1985 SUMMER SEASON PRODUCTIONS: *Madama Butterfly, Women Are Like That (Cosi fan tutte).*

FOUR CORNERS OPERA ASSOCIATION
Robert Gregori, Co-General Director
Judith Turano, Co-General Director

YEARS IN OPERATION: 7. FOUNDED IN: 1978. PERFORMANCE HOUSES: Fine Arts Auditorium; capacity: 500. Fine Arts Theater; capacity: 200. 1985 SUMMER SEASON: 8th Season, presenting 5 operas, in a total of 8 performances. EDUCATION PROGRAMS: Open dress rehearsals free of charge for students. AUDITIONS: Contact Co-General Director Robert Gregori directly at (505) 325-9681. APPRENTICE PROGRAM: Performing experience for young singers in short tours of one-act chamber operas and scene recitals and occasional supporting roles. SUMMER 1985 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1984-85 OPERATING BUDGET: $190,000. FY 1985-86 OPERATING BUDGET: $235,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: P.O. Box 1035, Durango, CO 81302 (303) 259-2606 or (505) 325-9681.

1985 SUMMER SEASON PRODUCTIONS: *La Serva Padrona, The Barber of Seville, I Pagliacci/The Telephone, Face on the Barroom Floor.*

CONNECTICUT

CONNECTICUT OPERA

George D. Osborne, General Director
Doris Lang Kosloff, Music Director/Managing Director

YEARS IN OPERATION: 43. FOUNDED IN: 1942. PERFORMANCE HOUSES: Bushnell Memorial Hall; capacity: 2,700. Civic Center; capacity: 11,000. 1985-86 SEASON: 43rd Season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: Student matinees of 1 opera; 200 in-school performances. AUDITIONS: By appointment; contact Doris Lang Kosloff, Music Director. APPRENTICE PROGRAM: Young singers engaged for 8-month contract. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1983-84 OPERATING BUDGET: $1,400,000. FY 1984-85 OPERATING BUDGET: $1,600,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 35,600 at home; 15,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 185,000. ADDRESS: 15 Lewis St., Hartford, CT 06103 (203) 241-0251.

1985-86 SEASON PRODUCTIONS: *Un Ballo in Maschera, La Sonnambula, Otello, The Merry Widow.*

STAMFORD STATE OPERA, INC.

F.D. Rich, Jr., President
Giovanni Consiglio, Artistic Director

YEARS IN OPERATION: 17. FOUNDED IN: 1968. PERFORMANCE HOUSE: Stamford Theater; capacity: 1,000. 1985-86 SEASON: 17th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Free opera lectures, student dress rehearsals, free opera films. AUDITIONS: Contact Giovanni Consiglio. 1985-86 SINGLE TICKET PRICE RANGE: $15.00-$22.00. FY 1984-85 OPERATING BUDGET: $122,000. FY 1985-86 OPERATING BUDGET: $143,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,600 at home. ADDRESS: One Landmark Square, Stamford, CT 06901 (203) 359-2900.

1985-86 SEASON PRODUCTIONS: *Rigoletto, The Daughter of the Regiment, A Masked Ball.*

DELAWARE

OPERADELAWARE

Sally Hamburger, President
Leland Kimball, Director of Development
Eric Kjellmark, Managing Director

YEARS IN OPERATION: 41. FOUNDED IN: 1945. PERFORMANCE HOUSE: Grand Opera House, Wilmington, DE; capacity: 1,100. 1985-86 SEASON: 41st Season, presenting 3 operas, in a total of 9 performances. AUDITIONS: Call or write Mr. James Semenick, 2212 The Sweep/Arden, Wilmington, DE 19810 (302) 475-7614. 1985-86 SINGLE TICKET PRICE RANGE: $14.00-$23.00. FY 1984-85 OPERATING BUDGET: $196,000. FY 1985-86 OPERATING BUDGET: $251,800. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,390 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 400. ADDRESS: c/o St. Andrews Annex, 8th and Shipley Sts., Wilmington, DE 19801 (302) 658-8063.

1985-86 SEASON PRODUCTIONS: *Macbeth, Hansel and Gretel, Die Fledermaus.*

DISTRICT OF COLUMBIA

THE WASHINGTON OPERA

Martin Feinstein, General Director,
OPERA America Secretary
Francis Rizzo, Artistic Director

YEARS IN OPERATION: 29. FOUNDED IN: 1956. PERFORMANCE HOUSES: Kennedy Center Opera House; capacity: 2,215. Kennedy Center Terrace Theater; capacity: 475. 1985-86 SEASON: 30th Season, presenting 5 operas in a total of 47 performances. EDUCATION PROGRAMS: The Washington Opera Guild has a series of lectures covering all operas performed in the season, as well as special student matinees, and special student dress rehearsals. It also sponsors a series of symposia over the local fine arts radio station before the opening of each opera. AUDITIONS: By invitation only. 1984-85 SINGLE TICKET PRICE RANGE: $13.50-$55.00. FY 1984-85 OPERATING BUDGET: $5,690,000. FY 1985-86 OPERATING BUDGET: $5,000,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 56,815 at home. ADDRESS: Kennedy Center, Washington, D.C. 20566 (202) 822-4700.

1985-86 SEASON PRODUCTIONS: *Don Giovanni, Eugene Onegin, Un Ballo in Maschera, The Daughter of the Regiment, Christopher Columbus.*

FLORIDA

THE FLORIDA OPERA, INC.

Thomas M. Palmer, General Director

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSES: Ruth Eckerd Hall, Clearwater; capacity: 2,120. Bayfront Center, St. Petersburg; capacity: 2,149. 1985-86 SEASON: 9th Season, presenting 3 operas, in a total of 7 performances, including one North Carolina Opera touring production. EDUCATION PROGRAMS: In School Opera Series and Outreach Program for persons with disabilities and for Senior Citizens. AUDITIONS: In St. Petersburg by appointment and, at the discretion of the General Director, in New York City. APPRENTICE PROGRAM: Training in American musical theater and opera, with studies in voice, acting and diction. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1984-85 OPERATING BUDGET: $579,245. FY 1985-86 OPERATING BUDGET: $512,691. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,360 at home. ADDRESS: 4902-B Creekside Drive, Clearwater, FL 33520 (813) 578-2121.

1985-86 SEASON PRODUCTIONS: *Man of La Mancha (North Carolina Opera Tour Production), Carousel, La Traviata.*

GREATER MIAMI OPERA ASSOCIATION

Robert Herman, General Manager,
OPERA America President
Willie Anthony Waters, Artistic Director
Robert M. Heuer, General Manager-Designate

YEARS IN OPERATION: 44. FOUNDED IN: 1941. PERFORMANCE HOUSES: Dade County Auditorium; capacity: 2,501. Gusman Cultural Center; capacity: 1,715. 1985-86 SEASON: 45th Season, presenting 4 operas and 2 musicals, in a total of 40 performances. EDUCATION PROGRAMS: In-school opera performances for students at all levels throughout South Florida. Performances for senior citizens and disabled groups. Working dress rehearsal for Girl Scouts. Signed rehearsals for the hearing impaired. Music and technical workshops for high school and college students. S.T.A.R.S. (Summer Training in the Arts: Reaching for Success) for inner-city high school students. AUDITIONS: Send resume and photo to Willie Anthony Waters, Artistic Director. APPRENTICE PROGRAM: Apprentice program for singers, coach/conductors, stage managers, costume designers, lighting designers, properties designers and make-up artists offered in both American Musical Theater season and Opera season. Includes training in acting, movement, diction and vocal coachings plus performance experience in chorus and roles in major productions as well as workshops. Auditions in April and May for following September to April. 1985-86 SINGLE TICKET PRICE RANGE: $7.00-$60.00. FY 1984-85 OPERATING BUDGET: $5,217,741. FY 1985-86 OPERATING BUDGET: $4,899,377. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 81,000 at home; 6,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 65,000. ADDRESS: 1200 Coral Way, Miami, FL 33145 (305) 854-1643.

1985-86 SEASON PRODUCTIONS: *Man of La Mancha, My Fair Lady, Rigoletto, La Boheme, Of Mice and Men, Cavalleria Rusticana/I Pagliacci.*

ORLANDO OPERA COMPANY

Richard R. Owens, General Manager and Artistic Director

YEARS IN OPERATION: 27. FOUNDED IN: 1958. PERFORMANCE HOUSE: Bob Carr Performing Arts Centre; capacity: 2,445. 1985-86 SEASON: 27th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: All About Our Voices (an in-school lecture/recital series for elementary and junior high school students), Dress Rehearsals for high school students, Opera Through The Looking Glass (a program of lectures by outstanding musicians and musicologists for adults), special Artist Residencies (featuring performances at hospitals, retirement homes, military bases, shopping malls, etc.) and Signed Performances of all English-language productions for the hearing impaired. Title Projections will be initiated during the 1985-86 season. AUDITIONS: Held bi-annually—in the spring and fall—both locally and in New York City. Contact Richard R. Owens, General Manager and Artistic Director, for further details. 1985-86 SINGLE TICKET PRICE RANGE: $12.50-$35.00. FY 1984-85 OPERATING BUDGET: $607,559. FY 1985-86 OPERATING BUDGET: $631,693. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 1900 North Mills Avenue, Suite 4, Orlando, FL 32803 (305) 896-7575.

1985-86 SEASON PRODUCTIONS: *Madama Butterfly, La Traviata, Bitter Sweet.*

PALM BEACH OPERA

Herbert P. Benn, General Manager
Anton Guadagno, Artistic Director

YEARS IN OPERATION: 24. FOUNDED IN: 1961. PERFORMANCE HOUSE: West Palm Beach Auditorium; capacity: 2,200. 1985-86 SEASON: 24th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Mini operas presented to 27 schools—10,000 students—throughout county and neighboring counties. This year presented *Madame Butterfly* to Osceola Indian Reservations in Broward and Dade Counties. AUDITIONS: Telephone or written requests for auditions set by Artistic Director on regular basis. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$50.00. FY 1984-85 OPERATING BUDGET: $550,000. FY 1985-86 OPERATING BUDGET: $550,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 20,000. ADDRESS: P.O. Box 186, West Palm Beach, FL 33402 (305) 833-7888.

1985-86 SEASON PRODUCTIONS: *Nabucco, Faust, La Boheme.*

THE SARASOTA OPERA ASSOCIATION, INC.
Jeane C. Allyn, Executive Director
Victor DeRenzi, Artistic Director

YEARS IN OPERATION: 27. FOUNDED IN: 1959. PERFORMANCE HOUSE: The Sarasota Theater of the Arts; capacity: 740. 1985-86 SEASON: 26th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: In-school outreach programs, student dress rehearsals; Children's Opera in cooperation with OPERA FOR YOUTH. AUDITIONS: Send resume and photo to company mailing address. Singers may be auditioned by Artistic Director in New York or Florida if resume warrants. APPRENTICE PROGRAM: Eight week program; airfare, housing; 24 apprentices enrolled, chorus roles for all main season productions, master classes, training, separate Apprentice Program staff, comprimario roles possible. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1984-85 OPERATING BUDGET: $680,000. FY 1985-86 OPERATING BUDGET: $750,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 500. ADDRESS: 61 North Pineapple Avenue, Sarasota, FL 33577-5716 (813) 366-8450.

1985-86 SEASON PRODUCTIONS: *Falstaff, Madama Butterfly, The Land of Smiles.*

GEORGIA

AUGUSTA OPERA ASSOCIATION, INC.
Edward Bradberry, General Director

YEARS IN OPERATION: 19. FOUNDED IN: 1967. PERFORMANCE HOUSE: Imperial Theater; capacity: 850. 1985-86 SEASON: 19th Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: Reduced prices for students at regular performances; resident artists make civic and school appearances; In-school education program. AUDITIONS: New York auditions twice annually. Auditions in Augusta year-round by appointment. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$25.00. FY 1984-85 OPERATING BUDGET: $255,375. FY 1985-86 OPERATING BUDGET: $256,550. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,183 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,923. ADDRESS: Box 3865, Hill Station, Augusta, GA 30904 (404) 738-0451.

1985-86 SEASON PRODUCTIONS: *Rigoletto, The Marriage of Figaro.*

HAWAII

HAWAII OPERA THEATRE
Rosanne M. Cribley, General Manager
Beatrice Freitas, Artistic Director

YEARS IN OPERATION: 26. FOUNDED IN: 1960. PERFORMANCE HOUSE: Neal Blaisdell Concert Hall; capacity: 2,017. 1985-86 SEASON: 26th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: "A Mini Opera" and "Sid the Serpent Who Wanted to Sing"—in-school performances for grades K through 6 in all elementary schools throughout the state. "Opera Insights" before each production. AUDITIONS: By appointment only; in New York annually and in Honolulu by appointment. Contact Beatrice Freitas. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1984-85 OPERATING BUDGET: $600,000. FY 1985-86 OPERATING BUDGET: $620,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,687 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 40,000 (radio). ADDRESS: 987 Waimanu St., Honolulu, HI 96814 (808) 521-6537.

1985-86 SEASON PRODUCTIONS: *The Tales of Hoffmann, The Rake's Progress, Tosca.*

ILLINOIS

CHICAGO OPERA THEATER
Alan Stone, Artistic Director
Marc Scorca, Managing Director

YEARS IN OPERATION: 12. FOUNDED IN: 1973. PERFORMANCE HOUSE: Athenaeum Theatre; capacity: 925. 1985-86 SEASON: 12th Season, presenting 3 operas, in a total of 20 performances. EDUCATION PROGRAMS: Approximately 20 performances each year of abridged versions of operas are given in schools, staged with piano accompaniment. AUDITIONS: Submit resume to artistic director. APPRENTICE PROGRAM: The education program is an apprentice program. Those who sing in the abridged operas frequently audition and obtain parts in mainstage productions. 1985-86 SINGLE TICKET PRICE RANGE: $9.00-$30.00. FY 1984-85 OPERATING BUDGET: $813,000. FY 1985-86 OPERATING BUDGET: $950,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 410 South Michigan Avenue, Suite 540, Chicago, IL 60605 (312) 663-0555.

1985-86 SEASON PRODUCTIONS: *Susannah, L'Amico Fritz, The Turk in Italy.*

LYRIC OPERA OF CHICAGO
Ardis Krainik, General Manager,
OPERA America Vice President
Bruno Bartoletti, Artistic Director
Danny Newman, Public Relations Counsel
William Mason, Director of Operations, Artistic and Production
Earl Jay Schub, Director of Public Relations
Farrell Frentress, Director of Development
Richard Dowsek, Director of Administration

YEARS IN OPERATION: 30. FOUNDED IN: 1954. PERFORMANCE HOUSE: Civic Opera House; capacity: 3,563. 1985-86 SEASON: 31st Season, presenting 8 operas, in a total of 66 performances. EDUCATION PROGRAMS: Complete matinee performances exclusively for students at reduced prices; special teacher workshops; lecture series for the general public throughout the metropolitan area; lecture demonstrations in the theater; special one-hour performances of one-act or condensed operas in English for grade school children; informances and demonstrations in the schools. AUDITIONS: Auditions are held in Chicago and New York periodically throughout the year. Requests for auditions should be addressed to the General Manager. APPRENTICE PROGRAM: The Lyric Opera Center for American Artists, a year-round, in-residence affiliate company, provides advanced training experience and performing opportunities for American singers selected through a nationwide audition process. 1985-86 SINGLE TICKET PRICE RANGE: $9.50-$63.00. FY 1984-85 OPERATING BUDGET: $12,600,000. FY 1985-86 OPERATING BUDGET: $14,750,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 199,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000 (Lyric Opera Center). 1984-85 EST. TOTAL BROADCAST AUDIENCE: 35,000,000 (radio); 4,500,000 (television). ADDRESS: 20 North Wacker Drive, Chicago, IL 60606 (312) 332-2244.

1985-86 SEASON PRODUCTIONS: *Otello, Madama Butterfly, Samson, Anna Bolena, La Traviata, I Capuletti e i Montecchi, Die Meistersinger von Nürnberg, La Rondine.*

OPERA THEATER OF ILLINOIS
Nancy M. Hotchkiss, General Manager

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSES: Hinsdale Central Auditorium; capacity: 1,242; Sheely Center, Northbrook; capacity: 1,480. 1985-86 SEASON: Not currently performing. AUDITIONS: Write or phone for an audition application. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$24.00. FY 1983-84 OPERATING BUDGET: $240,000. FY 1984-85 OPERATING BUDGET: $320,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,500 at home. ADDRESS: P.O. Box 414, Hinsdale, IL 60521 (312) 655-8989.

1985-86 SEASON PRODUCTIONS: No season is planned at this time.

INDIANA

INDIANAPOLIS OPERA
Robert B. Driver, Artistic Director
James Caraher, Music Director
Thomas M. Madden, General Manager

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE: Clowes Memorial Hall; capacity: 2,200. 1985-86 SEASON: 11th Season, presenting 2 operas and 1 concert, in a total of 5 performances. EDUCATION PROGRAMS: The Outreach/Education Ensemble will perform in local schools, hospitals and civic organizations. AUDITIONS: In the Spring in conjunction with the Consortium of Indiana Advocates for Opera (CIAO), Box 633, Richmond, IN 47374. Also periodic auditions in New York. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$35.00. FY 1984-85 OPERATING BUDGET: $448,128. FY 1985-86 OPERATING BUDGET: $430,500. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,430 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 93,000. ADDRESS: 708 E. Michigan Street, Suite 100, Indianapolis, IN 46202 (317) 638-4600.

1985-86 SEASON PRODUCTIONS: *La Boheme, Falstaff, "Opera Grande" (concert).*

WHITEWATER OPERA COMPANY, INC.
Charles Combopiano, General Manager/Artistic Director

YEARS IN OPERATION: 14. FOUNDED IN: 1972. PERFORMANCE HOUSE: Centerville Performing Arts Center; capacity: 707. 1985-86 SEASON: 14th Season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: Opera-in-the-Schools Program brings 3 singers, director, accompanist, and tech director plus minimal sets, props, costumes, etc., to perform operatic excerpts in school assembly. Crux of program is audience participation. Open dress rehearsal for school groups. Supplementary preparatory programs on specific operas with film strips, recorded excerpts and commentary. *Hansel and Gretel* with piano condensed for schools. AUDITIONS: Annual May CIAO auditions held in conjunction with other Indiana opera-producing groups; application deadline with approved form, March 1; contact Claire Combopiano at WOC; private auditions by appointment throughout the year; twice yearly in New York City. APPRENTICE PROGRAM: WOC uses young artists throughout its productions and supplementary programs. WOC has a 9-year-old apprentice program with Purdue University Graduate School in lighting design. 1985-86 SINGLE TICKET PRICE RANGE: $7.00-$10.00. FY 1984-85 OPERATING BUDGET: $126,000. FY 1985-86 OPERATING BUDGET: $144,966. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,200 at home; 1,300 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 50,000 (radio); 33,000 (television). ADDRESS: 805 Promenade, P.O. Box 633, Richmond, IN 47375 (317) 962-7106.

1985-86 SEASON PRODUCTIONS: *La Boheme, Amahl and the Night Visitors, The Daughter of the Regiment, The Merry Widow.*

IOWA

DES MOINES METRO OPERA, INC.

Robert L. Larsen, Artistic Director
Douglas J. Duncan, Managing Director

YEARS IN OPERATION: 13. FOUNDED IN: 1973. PERFORMANCE HOUSE: Blank Performing Arts Center; capacity: 486. 1985 SUMMER SEASON: 13th Season, presenting 3 operas, in a total of 16 performances. EDUCATION PROGRAMS: Family Day at the Opera, Apprentice Artists Concerts, Chamber Music Concerts, adult lecture series, Up With Opera Carnival, Art in the Park ensembles, Elderhostel Program, opera preview programs and lectures. Apprentice Artists tour to Iowa communities with a selection from forty scenes and one-acts from standard and contemporary operas. AUDITIONS: Auditions are held annually (in December and January) in New York and Des Moines by appointment. Auditions for the Apprentice Program may take place in above cities or by taped audition. Call office for appointment. APPRENTICE PROGRAM: A seven-week training program for young singers designed to give maximum performing opportunities to its participants, combined with an extensive program of acting, movement and makeup classes as well as score study and master classes. SUMMER 1985 SINGLE TICKET PRICE RANGE: $15.00-$25.00. FY 1984-85 OPERATING BUDGET: $550,000. FY 1985-86 OPERATING BUDGET: $750,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,000 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,000. SUMMER 1984 EST. TOTAL BROADCAST AUDIENCE: 120,000 (television). ADDRESS: 600 North Buxton St., Indianola, IA 50125 (515) 961-6221.

1985 SUMMER SEASON PRODUCTIONS: *Faust, Cinderella, Of Mice and Men.*

KENTUCKY

KENTUCKY OPERA

Thomson Smillie, General Director
Mary Ann Krebs, Executive Director

YEARS IN OPERATION: 33. FOUNDED IN: 1952. PERFORMANCE HOUSES: Robert S. Whitney Hall; capacity: 2,400; Macauley Theatre; capacity: 1,450; Moritz von Bomhard Theatre; capacity: 620. 1985-86 SEASON: 34th Season, presenting 5 operas (one double bill), in a total of 15 performances. EDUCATION PROGRAMS: Three resident artists tour statewide about 20 weeks of the year presenting a review-style introduction to opera, with minimal sets, some props and costume. AUDITIONS: By letter to Karen Dalton. Auditions on request in Louisville and biannually in New York City by appointment. APPRENTICE PROGRAM: Through education program above. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1984-85 OPERATING BUDGET: $1,137,630. FY 1985-86 OPERATING BUDGET: $1,257,649. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 48,000. 1984-85 EST. TOTAL MEDIA AUDIENCE: 40,000-60,000. ADDRESS: 631 South Fifth Street, Louisville, KY 40202 (502) 584-4500.

1985-86 SEASON PRODUCTIONS: *Fidelio, The Merry Widow, Dido and Aeneas/Trial by Jury, The Abduction from the Seraglio.*

LOUISIANA

BATON ROUGE OPERA

Henry Holt, Artistic Director

YEARS IN OPERATION: 4. FOUNDED IN: 1981. PERFORMANCE HOUSE: Theatre of the Performing Arts; capacity: 2,000. 1985-86 SEASON: 4th Season, presenting 3 operas, in a total of 6 performances. AUDITIONS: Contact Patricia O'Neill, Assistant Artistic Director. 1985-86 SINGLE TICKET PRICE RANGE: $10.50-$25.50. FY 1984-85 OPERATING BUDGET: $206,115. FY 1985-86 OPERATING BUDGET: $355,500. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,200 at home. ADDRESS: P.O. Box 2269, Baton Rouge, LA 70821 (504) 383-0554.

1985-86 SEASON PRODUCTIONS: *Rigoletto, Regina, The Barber of Seville.*

NEW ORLEANS OPERA ASSOCIATION

Arthur G. Cosenza, General Director

YEARS IN OPERATION: 41. FOUNDED IN: 1943. PERFORMANCE HOUSE: New Orleans Theatre of the Performing Arts; capacity: 2,317. 1985-86 SEASON: 42nd Season, presenting 4 operas, in a total of 13 performances. EDUCATION PROGRAMS: OPPETS: Life-size puppets which perform opera for pre-school and elementary grades, with recorded music, by engagement. AUDITIONS: By writing to the Association and sending biographical material and pictures; or through New York auditions with various managers. APPRENTICE PROGRAM: Louisiana Internship Project Program, held annually, is open to all young aspiring singers in the state, who are ready to launch their careers and need a start. Brochures are released, explaining the program and containing an application blank. Those selected are used in the season. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$55.00. FY 1984-85 OPERATING BUDGET: $1,124,000. FY 1985-86 OPERATING BUDGET: $1,220,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: 333 St. Charles Ave., Suite 907, New Orleans, LA 70130 (504) 529-2278.

1985-86 SEASON PRODUCTIONS: *Lohengrin, Les Pecheurs de Perles, La Boheme, Lucia di Lammermoor.*

SHREVEPORT OPERA

Robert Murray, General Director

YEARS IN OPERATION: 37. FOUNDED IN: 1949. PERFORMANCE HOUSES: Civic Theatre; capacity: 1,747. Municipal Theatre (Recital); capacity: 3,200. 1985-86 SEASON: 37th Season, presenting 2 operas in a total of 2 per-

formances, plus one recital. EDUCATION PROGRAMS: A touring one-act opera travels to 10 schools; also give 26 "Informances" and supply Met Opera Boxes to 10 area high schools who share with 46 other schools. AUDITIONS: "Singer of the Year" competition; write the Opera office for details. 1985-86 SINGLE TICKET PRICE RANGE: $2.00-$30.00. FY 1984-85 OPERATING BUDGET: $387,000. FY 1985-86 OPERATING BUDGET: $420,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,500 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,600. ADDRESS: Lane Building, Suite 610, Shreveport, LA 71101-3653 (318) 227-9503.

1985-86 SEASON PRODUCTIONS: *Willie Stark, Amahl and the Night Visitors,* Leontyne Price Recital.

MARYLAND

ANNAPOLIS OPERA, INC.
Kurt Dornheim, Managing Director

YEARS IN OPERATION: 13. FOUNDED IN: 1972. PERFORMANCE HOUSES: Annapolis Senior High School; capacity: 700. Maryland Hall for the Creative Arts; capacity: 900. 1985-86 SEASON: 14th Season, to be announced. EDUCATION PROGRAMS: Opera-in-the-Schools Program plays to approximately 3,000 children in the private, public and parochial schools of Anne Arundel County. Presented once a year over three days, the program stresses audience participation in educational and original shows. The program takes place at Maryland Hall. AUDITIONS: Audition Committee reviews resumes and invites those they find appropriate for the next season of operas to audition. Contact Ava Shields. 1985-86 SINGLE TICKET PRICE RANGE: $12.50-$15.00. FY 1984-85 OPERATING BUDGET: $50,000. FY 1985-86 OPERATING BUDGET: $80,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,500 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: P.O. Box 24, Annapolis, MD 21404 (301) 269-7866.

1985-86 SEASON PRODUCTIONS: To be announced.

BALTIMORE OPERA COMPANY
Jay C. Holbrook, General Manager,
OPERA America Board Member
William A. Yannuzzi, Music Director
John J. Lehmeyer, Director of Production

YEARS IN OPERATION: 34. FOUNDED IN: 1950. PERFORMANCE HOUSE: Lyric Opera House; capacity: 2,500. 1985-86 SEASON: 35th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Baltimore Opera Company's educational subsidiary, Baltimore Opera Touring Theatre, tours throughout Maryland presenting programs for both elementary and high school students. "Opera Education for Youth Program" provides free tickets to performances to school children and senior citizens. Free lectures open to the public prior to every production. AUDITIONS: Singers may audition by appointment with William A. Yannuzzi, Music Director. Young artists are also heard via Baltimore Opera's Annual Vocal Competition. 1985-86 SINGLE TICKET PRICE RANGE: $15.00-$43.00. FY 1984-85 OPERATING BUDGET: $1,800,000. FY 1985-86 OPERATING BUDGET: $1,300,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 30,000 at home; 40,000 on tour. ADDRESS: 40 West Chase Street, Baltimore, MD 21201 (301) 727-0592.

1985-86 SEASON PRODUCTIONS: *Aida, Lucia di Lammermoor, Cavalleria Rusticana/I Pagliacci.*

MASSACHUSETTS

BOSTON LYRIC OPERA COMPANY
Anne Ewers, General Director

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE: Northeastern University Alumni Auditorium; capacity: 1,200. 1985-86 SEASON: 10th Season, presenting 3 operas, in a total of 5 performances. EDUCATION PROGRAMS: Collaboration with Theatre of the Deaf to present *The Barber of Seville* with complete "shadowing" for schools and institutions for the deaf in the Boston area. AUDITIONS: Application in writing to General Director; tape requested. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$15.00. FY 1984-85 OPERATING BUDGET: $64,000. FY 1985-86 OPERATING BUDGET: $130,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,400 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,300. ADDRESS: 102 The Fenway, Boston, MA 02115 (617) 267-1512.

1985-86 SEASON PRODUCTIONS: *Agrippina, La Voix Humaine/Facade, The Barber of Seville.*

MICHIGAN

MICHIGAN OPERA THEATRE
David DiChiera, General Director,
OPERA America Board Member

YEARS IN OPERATION: 15. FOUNDED IN: 1970. PERFORMANCE HOUSES: Fisher Theatre; capacity: 2,089. Masonic Temple Auditorium; capacity: 4,500. 1985-86 SEASON: 15th Season, presenting 4 operas, in a total of 27 performances. EDUCATION PROGRAMS: Full performances for students at all levels in schools plus student matinee performance of main stage season production; the Overture to Opera Company tours the Detroit Metropolitan Area as well as other major Michigan communities with programs designed for both students and adults; Black Studies project; "signed" performances for the hearing impaired; Nine Week MOT-In-Residence touring program throughout the state with one full opera production plus one-act operas, workshops and lecture demonstrations; curriculum consulting; radio and TV programs; commissioned works and recital programs. AUDITIONS: In Detroit, New York City and Orange County, California; by appointment only; send resume, photo and letters of recommendation to MOT Production Office. APPRENTICE PROGRAM: Young Artists Apprentice Program; singers perform comprimario roles, cover major roles, sing in chorus; classes in acting, movement, role preparation, make-up design; guest masterclasses and coaching. Production interns in costuming, technical, stage management, wigs/make-up, music/production ad-

ministration. 1985-86 SINGLE TICKET PRICE RANGE: $4.00-$40.00. FY 1984-85 OPERATING BUDGET: $2,300,000. FY 1985-86 OPERATING BUDGET: $2,600,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 58,500 at home; 55,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 70,000. ADDRESS: 6519 Second Avenue, Detroit, MI 48202 (313) 874-7850.

1985-86 SEASON PRODUCTIONS: *Gianni Schicchi/I Pagliacci, Martha, West Side Story, Turandot.*

OPERA GRAND RAPIDS
Robert Peterson, General Director

YEARS IN OPERATION: 18. FOUNDED IN: 1967. PERFORMANCE HOUSE: DeVos Hall; capacity: 2,370. 1985-86 SEASON: 19th Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Artist-In-Residence Program patterned after Affiliate Artists but related to up-coming production. AUDITIONS: Send a resume to office; auditions held in New York and Grand Rapids. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1984-85 OPERATING BUDGET: $410,000. FY 1985-86 OPERATING BUDGET: $385,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,980 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,000. 1984-85 EST. TOTAL MEDIA AUDIENCE: 20,000 (radio). ADDRESS: 203D Waters Building, Grand Rapids, MI 49503 (616) 451-2741.

1985-86 SEASON PRODUCTIONS: *Romeo and Juliette, The Barber of Seville.*

MINNESOTA

THE MINNESOTA OPERA
Kevin Smith, General Manager
Edward Corn, Executive Producer

YEARS IN OPERATION: 22. FOUNDED IN: 1963. PERFORMANCE HOUSES: Ordway Music Theatre Main Hall; capacity: 1,678; Ordway Music Theatre Studio Theatre; capacity: 312. 1985-86 SEASON: 23rd Season, presenting 3 operas, in a total of 12 performances, plus Spring Festival of New Music Theater for 8 performances, and Summertime Musical for 40 performances. EDUCATION PROGRAMS: Midwest Opera Theater, the touring and educational affiliate of Minnesota Opera, presents two-month composer-in-residence programs, comprehensive residencies, and in-school performances throughout the upper midwest. AUDITIONS: Contact Roxanne Stouffer, (612) 221-0122. Auditions are held in New York during September and locally periodically throughout the year. APPRENTICE PROGRAM: The Minnesota Opera Institute offers an intensive three-week training program for singers, directors and coaches each summer. Wesley Balk is Director of this program. 1985-86 SINGLE TICKET PRICE RANGE: $12.00-$30.00. FY 1984-85 OPERATING BUDGET: $1,367,000. FY 1985-86 OPERATING BUDGET: $1,500,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,000 at home; 4,500 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 37,500. 1984-85 EST. TOTAL MEDIA AUDIENCE: 30,000 (radio). ADDRESS: 400 Sibley Street, Suite 20, St. Paul, MN 55101 (612) 221-0122.

1985-86 SEASON PRODUCTIONS: *Where The Wild Things Are/Higglety, Pigglety, Pop* (Knussen/Sendak—American premiere), *La Traviata, The Elixir of Love;* Spring Festival of New Music Theater, Summertime Musical.

MISSISSIPPI

THE MISSISSIPPI OPERA ASSOCIATION
Franklin Choset, General Manager

YEARS IN OPERATION: 40. FOUNDED IN: 1945. PERFORMANCE HOUSE: Jackson Municipal Auditorium; capacity: 2,420. 1985-86 SEASON: 41st Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Excerpts and lecture demonstrations to elementary and secondary schools; dress rehearsals open to secondary students; previews for adults; noon-time street opera performances; excerpt performances for the handicapped. AUDITIONS: New York auditions; scheduled individual auditions in Jackson, Mississippi. Contact General Manager. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1984-85 OPERATING BUDGET: $296,434. FY 1985-86 OPERATING BUDGET: $242,824. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,000. ADDRESS: P.O. Box 1551, Jackson, MS 39205 (601) 960-1528.

1985-86 SEASON PRODUCTIONS: *Lucia di Lammermoor, La Traviata.*

MISSOURI

LYRIC OPERA OF KANSAS CITY
Russell Patterson, General Artistic Director
Brian Lingham, Managing Director

YEARS IN OPERATION: 27. FOUNDED IN: 1958. PERFORMANCE HOUSE: Lyric Theatre; capacity: 1,662. 1985-86 SEASON: 28th Season, presenting 6 operas, in a total of 32 performances. EDUCATION PROGRAMS: Extensive in-school performances geared to age group and interests of audience. Commencement in 85-86 of formal three year graduated education program: First Year—Introductory four voice performance group. Second Year—Backstage and scene shop tour, exploration of administration activities. Third Year—In-school soloist performances. Each segment accompanied by attendance at mainstage performance. In addition, special in-school and in-house performances given for disadvantaged children. AUDITIONS: Auditions held twice yearly in New York and year round in Kansas by appointment. Contact Brian Lingham. APPRENTICE PROGRAM: No formal apprentice program, but extensive cooperation with local Conservatory of Music at University to use students/faculty members in performance and stage management, etc. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1984-85 OPERATING BUDGET: $1,295,000. FY 1985-86 OPERATING BUDGET: $1,310,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 23,500 at home; 10,800 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 14,000. ADDRESS: 1029 Central, Kansas City, MO 64105 (816) 471-4933.

1985-86 SEASON PRODUCTIONS: *A Masked Ball, Sweeney Todd, Faust, Threepenny Opera, Martha;* touring: *The Mikado, Faust.*

OPERA THEATRE OF SAINT LOUIS
Charles MacKay, General Director Designate
(assumes position Nov. 1, 1985)
Colin Graham, Artistic Director
John Nelson, Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1976. PERFORMANCE HOUSES: Loretto-Hilton Theatre; capacity: 950. Edison Theatre; capacity: 650. 1985-86 SEASON: 11th Season, presenting 4 operas, in a total of 25 performances. EDUCATION PROGRAMS: 150 events annually, including touring productions, debut artist concert series, education courses and seminars, Affiliate Artists, and opera education lectures presented in conjunction with main stage productions. AUDITIONS: Send letter, resume and photo to Paul Kilmer, Artistic Administrator. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$35.00. FY 1984-85 OPERATING BUDGET: $2,600,000. FY 1985-86 OPERATING BUDGET: $2,400,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 33,000 at home; 10,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: Local: 260,000; National: 6-8 million; (radio). ADDRESS: P.O. Box 13148, St. Louis, MO 63119 (314) 961-0171.

1985 SUMMER SEASON PRODUCTIONS: *The Barber of Seville, Idomeneo, The Woodlanders* (Paulus/Graham—world premiere), *Joruri* (Miki/Graham—world premiere).

1986 SUMMER SEASON: *The Tales of Hoffmann, Abduction from the Seraglio, A Death in the Family, Voyage to Rheims* (Rossini—American premiere).

SPRINGFIELD REGIONAL OPERA
Dawin Emanuel, Managing Artistic Director

YEARS IN OPERATION: 7. FOUNDED IN: 1979. PERFORMANCE HOUSES: Landers Theatre; capacity: 680; Fantastic Caverns (Opera in a Cave); capacity: 712; Nixon Barn; capacity: 700. 1985-86 SEASON: 7th Season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: In February 1986 the Junior League of Springfield will sponsor touring in the local grade schools. This is a three week tour. AUDITIONS: Contact the Springfield Regional Opera office, Mr. Dawin Emanuel (417) 881-1984 or (417) 881-1985. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1984-85 OPERATING BUDGET: $137,015. FY 1985-86 OPERATING BUDGET: $150,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,500 at home; 12,000 on tour. ADDRESS: P.O. Box 3942 GSS, Springfield, MO 65808 (417) 881-1984.

1985-86 SEASON PRODUCTIONS: *The Marriage of Figaro, Bastien and Bastienne, The Secret of Suzanne, The Face on the Barroom Floor, Carmen.*

NEBRASKA

OPERA/OMAHA, INC.
Mary Robert, General Director
John DeMain, Music Director

YEARS IN OPERATION: 27. FOUNDED IN: 1958. PERFORMANCE HOUSE: Orpheum Theatre; capacity: 2,257. 1985-86 SEASON: 27th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Six different in-school presentations designed for specific age groups. Special performances for senior citizens and multi-handicapped. Co-production of *Cinderella* with the Omaha Public Schools. AUDITIONS: Send resume and photograph. Notification of local and New York City auditions will be sent. APPRENTICE PROGRAM: Three month resident program. Six performers appear in Opera/Omaha mainstage, tour and education productions. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$35.00. FY 1984-85 OPERATING BUDGET: $936,000. FY 1985-86 OPERATING BUDGET: $936,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 21,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 12,000 (radio). ADDRESS: P.O. Box 807 DTS, Omaha, NE 68101 (402) 346-4398.

1985-86 SEASON PRODUCTIONS: *Turandot, Lucia di Lammermoor, The Marriage of Figaro.*

NEVADA

NEVADA OPERA ASSOCIATION
Ted Puffer, General/Artistic Director
Rick Russ, Manager

YEARS IN OPERATION: 17. FOUNDED IN: 1968. PERFORMANCE HOUSE: Pioneer Theater; capacity: 1,428. 1985-86 SEASON: 18th Season, presenting 3 operas, in a total of 6 performances. AUDITIONS: Auditions held in Reno, New York City, Los Angeles, San Francisco; contact Nevada Opera Association for details. 1985-86 SINGLE TICKET PRICE RANGE: $9.00-$27.00. FY 1984-85 OPERATING BUDGET: $386,000. FY 1985-86 OPERATING BUDGET: $420,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,466 at home. ADDRESS: P.O. Box 3256, Reno, NV 89505 (702) 786-4046.

1985-86 SEASON PRODUCTIONS: *Student Prince, Il Trovatore, The Elixir of Love.*

NEW JERSEY

NEW JERSEY STATE OPERA
Alfredo Silipigni, General Director

YEARS IN OPERATION: 21. FOUNDED IN: 1964. PERFORMANCE HOUSE: Newark Symphony Hall; capacity: 2,851. 1985-86 SEASON: 21st Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS:

Performances offered for students elementary-college, including handicapped, in cooperation with State Department of Education; matinees for elementary students; in-theater performances and backstage tours for secondary-college; in-school performances, informances, technical demonstrations and artistic demonstrations for elementary-college; pre-performance lectures for college and handicapped students; adult programs include: excerpts, previews, informance/lectures, slide/film presentations and parks and recreation projects; conduct teacher workshops/training. AUDITIONS: Submit an approved application for the annual auditions program. APPRENTICE PROGRAM: The company has a special on-stage preparation for performing members of the program. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$40.00. FY 1984-85 OPERATING BUDGET: $920,000. FY 1985-86 OPERATING BUDGET: $1,000,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1020 Broad St., Newark, NJ 07102 (201) 623-5757.

1985-86 SEASON PRODUCTIONS: *Faust, La Gioconda, Zaza.*

NEW MEXICO

THE SANTA FE OPERA
John O. Crosby, General Director
Anthony Riolo, Executive Director

YEARS IN OPERATION: 29. FOUNDED IN: 1956. PERFORMANCE HOUSE: Santa Fe Opera House; capacity: 1,773. 1985 SUMMER SEASON: 29th Season, presenting 5 operas, in a total of 35 performances. EDUCATION PROGRAMS: Two Youth Opera performances for audience ages 6 to 21 promoted through Guild and local civic contacts statewide. Slide/tape show, live musical program, puppet shows available to youth statewide as general introduction to opera and to prepare them for youth operas; theater tours available to schools statewide during month of May; artistic and technical demonstrations for students and handicapped; pre-performance lectures for visually handicapped; courses on season offered at local colleges and universities. AUDITIONS: Singers audition by appointment; 48 East 63rd St., New York, NY 10021. Technicians contact Dan Duro, P.O. Box 2408, Santa Fe, NM 87501. APPRENTICE PROGRAM: For both singers and technicians. Singers selected by audition; employed under AGMA contract for three months; classes in movement, makeup, languages, acting, diction, dance; individual coaching; apprentices sing small roles and in chorus; two apprentice concerts in August. Theatre Technicians Program is an intermediate to advanced level training program offering instruction and practical experience in scenery, properties, and costume construction, and stage lighting; selection through application and interview process. SUMMER 1985 SINGLE TICKET PRICE RANGE: $10.00-$50.00. FY 1984-85 OPERATING BUDGET: $3,675,000. FY 1985-86 OPERATING BUDGET: $4,225,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 61,000 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,000. ADDRESS: P.O. Box 2408, Santa Fe, NM 87501 (505) 982-3851; 48 East 63rd Street, New York, NY 10021 (212) 832-8757.

SUMMER 1985 SEASON PRODUCTIONS: *Orpheus in the Underworld, The Marriage of Figaro, Die Liebe der Danae, The English Cat* (Henze/Bond—American premiere), *The Tempest* (Eaton/Porter—world premiere).

NEW YORK

ARTPARK
Joanne Allison, Executive Director
Christopher Keene, Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1974. PERFORMANCE HOUSE: Artpark Theater; capacity: 2,324 inside, (plus 1,500 lawn). 1985-86 SUMMER SEASON: 11th Season, presenting 2 operas, in a total of 5 performances. AUDITIONS: Contact Production Department for audition dates locally and in New York City. 1985-86 SINGLE TICKET PRICE RANGE: $4.00-$9.00. FY 1984-85 OPERATING BUDGET: $340,000. FY 1985-86 OPERATING BUDGET: $304,600. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,472 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 61,139 (musicals). ADDRESS: P.O. Box 371, Lewiston, NY 14092 (716) 745-3377 (winter), (716) 754-9001 (summer).

1985 SUMMER SEASON PRODUCTIONS: *La Traviata, Das Rheingold, Mame, Oliver.*

CHAMBER OPERA THEATRE OF NEW YORK
Thaddeus Motyka, General Director
Beni Montresor, Artistic Advisor
Richard Gold, Administrative Director

YEARS IN OPERATION: 6. FOUNDED IN: 1979. PERFORMANCE HOUSE: Marymount Manhattan Theatre; capacity: 249. 1985-86 SEASON: 6th Season, presenting 2 operas, in a total of 12 performances. EDUCATION PROGRAMS: Open dress rehearsals to area schools of all grade levels, also to senior citizens. A lecture demonstration is then offered according to the level of the prearranged audience entitled "What is Opera?"; Acting-in-Opera, a workshop conducted quarterly for young artists and working professionals; Master Classes featuring world-renowned teachers, singers, and directors. AUDITIONS: Mail picture and resume to the attention of Ellen Cohn. APPRENTICE PROGRAM: "Acting in Opera," a workshop for professionals, is held four times a year. The workshop deals with scenes, arias and monologues in a series of six sessions. Participants are chosen by audition. Production and administrative interns welcome. 1985-86 SINGLE TICKET PRICE RANGE: $12.00-$25.00. FY 1984-85 OPERATING BUDGET: $286,000. FY 1985-86 OPERATING BUDGET: $325,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,700 on tour. ADDRESS: 109 West 85th Street, New York, NY 10024 (212) 496-0058.

1985-86 SEASON PRODUCTIONS: *The Stone Guest,* plus one production to be announced.

CHAUTAUQUA OPERA
Daniel L. Bratton, President
Cynthia Auerbach, Artistic Director
Mary-Therese Mennino, Business Manager

YEARS IN OPERATION: 56. FOUNDED IN: 1929. PERFORMANCE HOUSES: Norton Hall; capacity: 1,367. Normal Hall; capacity: 150. 1985 SUMMER SEASON: 57th Season, presenting 4 productions, in a total of 18 performances. EDUCATION PROGRAMS: AGMA Apprentice program, studio workshop scholarship, performances of one-act operas for children and civic organizations, operalogues for summer residents. AUDITIONS: By appointment with Cynthia Auerbach or through Chautauqua Opera, Chautauqua, NY 14722. APPRENTICE PROGRAM: For 15-17 singers; advanced training in all aspects of opera musical theater performance; guest faculty from Chautauqua theater and dance schools, master classes with guest artists. SUMMER 1985 SINGLE TICKET PRICE RANGE: $6.00-$22.00. FY 1984-85 OPERATING BUDGET: $360,000. FY 1985-86 OPERATING BUDGET: $417,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,576 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,810. ADDRESS: P.O. Box 28, Chautauqua, NY 14722 (716) 357-6200.

1985 SUMMER SEASON PRODUCTIONS: *Carmen, Guys and Dolls, Madame Butterfly, Street Scene.*

GLIMMERGLASS OPERA THEATER
Paul Kellogg, General Manager
Charles Schneider, Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE: Nicholas J. Sterling Auditorium; capacity: 611. Glimmerglass Opera Theater Center; capacity: 900 (1986 Summer Season). 1985 SUMMER SEASON: 12th Season, presenting 4 operas, in a total of 28 performances. EDUCATION PROGRAMS: Opera Talks—1 before each opera giving historical and musical background for general public; "Singers in the Schools"—informal programs in which singers talk about their careers, their experiences as performers, with arias and scenes—for primary and secondary schools. AUDITIONS: Auditions generally held in New York in October and December. Resumes and photographs with cover letter due by September 10, c/o Paul Kellogg. APPRENTICE PROGRAM: Apprentice training in costume and set construction and administration. SUMMER 1985 SINGLE TICKET PRICE RANGE: $10.00-$25.00. SUMMER 1984 OPERATING BUDGET: $398,000. SUMMER 1985 OPERATING BUDGET: $650,337. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,697 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,800. ADDRESS: Box 191, Cooperstown, NY 13326 (607) 547-5704.

1985 SUMMER SEASON PRODUCTIONS: *The Bartered Bride, Cosi fan tutte, Falstaff.*

LAKE GEORGE OPERA FESTIVAL
Paulette Haupt-Nolen, General Director, OPERA America Board Member
Dina Smith, Company Administrator

YEARS IN OPERATION: 24. FOUNDED IN: 1962. PERFORMANCE HOUSE: Queensbury Festival Auditorium; capacity: 876. 1985 SUMMER SEASON: 24th Season, presenting 4 operas (one double bill), in a total of 20 performances. EDUCATION PROGRAMS: Student matinee of *The Daughter of the Regiment* with preparatory programs in schools, pre-season and in-season opera previews. AUDITIONS: Principal Artists contact Paulette Haupt-Nolen by sending resume and photo, auditions held nationally each year. APPRENTICE PROGRAM: American Lyric Theatre—three-year program emphasizing the acting disciplines, showcases and roles in main season; Timothy Nolen, Artistic Director. SUMMER 1985 SINGLE TICKET PRICE RANGE: $11.00-$18.00. FY 1984-85 OPERATING BUDGET: $726,000. FY 1985-86 OPERATING BUDGET: $805,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,000 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,400. 1984-85 EST. TOTAL MEDIA AUDIENCE: 60,000 (radio). ADDRESS: P.O. Box 425, Glens Falls, NY 12801 (518) 793-3858.

1985 SUMMER SEASON PRODUCTIONS: *Romeo and Juliet, The Daughter of the Regiment, The Seduction of a Lady* (Wargo—world premiere)*/The Boor.*

METROPOLITAN OPERA
Bruce Crawford, General Manager
James Levine, Music Director and Principal Conductor
Joseph Volpe, Assistant Manager
Marilyn Shapiro, Assistant Manager
Frank Kamenar, Finance Director
Charles Riecker, Executive Artistic Administrator and Tour Director
Michael Bronson, Media Department Director, OPERA America Vice President
Jane Hermann, Presentations Director
Joseph Clark, Technical Director
David M. Reuben, Press and Public Relations Director
Marcia Lazer, Marketing Director

YEARS IN OPERATION: 102. FOUNDED IN: 1883. PERFORMANCE HOUSE: Metropolitan Opera House; capacity: 3,949. 1985-86 SEASON: 102nd Season, presenting 21 operas, in a total of 223 performances. EDUCATION PROGRAMS: Student matinees, final dress rehearsals for elementary through college students; backstage tours for all ages including handicapped; score desks; The Met Opera In-school Residency Program and teacher training component; special artists residencies; multiple access programs for blind, visually impaired, and physically disabled; nationwide and metropolitan area school memberships; opera boxes, study guides, filmstrips, and slide sets; teachers in-service courses and workshops; adult lecture series; Met Parks concerts. AUDITIONS: A young singer must apply in writing to the Auditions Committee consisting of artistic staff. National Council auditions are held annually. APPRENTICE PROGRAM: Currently, seven young artists are on salary and contracted for three years. During that time they receive coaching and lessons with the possibility of taking on specific roles. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$80.00. FY 1984-85 OPERATING BUDGET: $80,000,000. FY 1985-86 OPERATING BUDGET: $80,000,000. 1984-85 TOTAL ATTENDANCE AT

ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 748,031 (including recitals and concerts) at home; 125,000 (est.) on tour. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 7,000,000 per broadcast (21 broadcasts—radio); 7,000,000 per telecast (5 telecasts—television). ADDRESS: Lincoln Center, New York, NY 10023 (212) 799-3100

1985-86 SEASON PRODUCTIONS: *Tosca, Jenufa, Falstaff, Der Rosenkavalier, Khovanshchina, La Traviata, Porgy and Bess, Cavalleria Rusticana/I Pagliacci, Le Nozze di Figaro, Parade, L'Italiana in Algeri, Lohengrin, Romeo et Juliette, Idomeneo, Samson, Francesca da Rimini, Simon Boccanegra, Carmen, Aida, Don Carlo, Parsifal; NATIONAL TOUR: Tosca, Cavalleria Rusticana/I Pagliacci, L'Italiana in Algeri, Aida, La Traviata, Carmen, Romeo et Juliette; PARKS CONCERTS: Romeo et Juliette, Aida.*

NEW YORK CITY OPERA
Beverly Sills, General Director,
OPERA America Board Member
Christopher Keene, Music Director

YEARS IN OPERATION: 41. FOUNDED IN: 1944. PERFORMANCE HOUSE: New York State Theater; capacity: 2,779. 1985 SUMMER-FALL SEASON: 41st Season, presenting 20 operas, in a total of 136 performances. EDUCATION PROGRAMS: Students attend open guild rehearsals, seminars available to faculty members. Large in-school performance series in the City. Lectures and seminars are held for subscribers. Several performances sign-language interpreted for the hearing impaired. Opera "paks" with historical background on operas and composers are available to all for a very small fee. AUDITIONS: Sending a resume and a photo to the audition department will result in an audition. Everyone is heard. APPRENTICE PROGRAM: New York City Opera National Company serves as a training ground for young singers learning new roles and for City Opera singers who wish to specialize in a single role for a period of time. 1985 SUMMER-FALL SINGLE TICKET PRICE RANGE: $3.00-$37.00. FY 1984-85 OPERATING BUDGET: $14,000,000. FY 1985-86 OPERATING BUDGET: $15,000,000. SUMMER-FALL 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 326,922 at home, 13,944 on tour. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 1,000,000 (television). ADDRESS: Lincoln Center, New York, NY 10023 (212) 870-5600.

1985 SUMMER-FALL SEASON PRODUCTIONS: *Akhnaten, Attila, Carmen, Casanova* (Argento), *La Cenerentola, The Daughter of the Regiment, Kismet, The Love for Three Oranges, Lucia di Lammermoor, Madama Butterfly, The Magic Flute, Manon, The Merry Widow, the Mikado, Norma, I Puritani, La Rondine, The Student Prince, La Traviata, Turandot.*

OPERA EBONY
Benjamin Matthews, Artistic Director
Wayne Sanders, Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1973. PERFORMANCE HOUSE: Aaron Davis Hall, City College of New York; capacity: 750 1985-86 SEASON: 12th Season, presenting 2 operas, in a total of 4 performances. AUDITIONS: Contact Wayne Sanders, Opera Ebony. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1984-85 OPERATING BUDGET: $127,750. FY 1985-86 OPERATING BUDGET: $252,300. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. ADDRESS: 2109 Broadway, Suite 1418, New York, NY 10023 (212) 877-2110.

1985-86 SEASON PRODUCTIONS: *Sojourner, Aida.*

OPERA THEATRE OF ROCHESTER
Ruth Y. Rosenberg, Artistic Director and Producer

YEARS IN OPERATION: 23. FOUNDED IN: 1962. PERFORMANCE HOUSE: Eastman Theatre; capacity: 3,100. 1985-86 SEASON: 23rd Season, presenting 3 operas, in a total of 4 performances. EDUCATION PROGRAMS: Programs presented to public schools and homes for the aged; workshops conducted in public schools. AUDITIONS: Contact Ruth Y. Rosenberg. 1985-86 SINGLE TICKET PRICE RANGE: $6.50-$22.50. FY 1984-85 OPERATING BUDGET: $314,185. FY 1985-86 OPERATING BUDGET: $226,384. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,935. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 22,785. ADDRESS: 530 Powers Building, Rochester, NY 14614 (716) 325-6290.

1985-86 SEASON PRODUCTIONS: *Faust, Threepenny Opera, La Boheme.*

SYRACUSE OPERA COMPANY
Robert B. Driver, General/Artistic Director
James Caraher, Music Director
Christine J. Day, Managing Director

YEARS IN OPERATION: 12. FOUNDED IN: 1974. PERFORMANCE HOUSES: Crouse-Hinds Concert Theater; capacity: 2,006; Carrier Theater; capacity: 400. 1985-86 SEASON: 11th Season, presenting 5 operas (one double bill), in a total of 12 performances. EDUCATION PROGRAMS: Student tickets for all Main Season performances, full performances of one-act operas in elementary and secondary schools; informances for grades 1-12; technical and artistic demonstrations available upon request. Ensemble Program provides community outreach; study guides for hearing and visually-impaired. AUDITIONS: By appointment. Auditions in Syracuse, NY, scheduled in late spring. Send resume and request audition. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1984-85 OPERATING BUDGET: $724,095. FY 1985-86 OPERATING BUDGET: $632,270. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,131 at home; 2,400 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,994. ADDRESS: Opera Center, 410 East Willow St., Syracuse, NY 13203 (315) 475-5915.

1985-86 SEASON PRODUCTIONS: *La Boheme, Hansel and Gretel, A Water Bird Talk/The Medium, Falstaff.*

TRI-CITIES OPERA COMPANY, INC.
Carmen Savoca, Artistic Director
Peyton Hibbitt, Music Director
Gillian M. Porter, Administrative Director

YEARS IN OPERATION: 36. FOUNDED IN: 1949. PERFORMANCE HOUSES: The Forum (Broome Center for the

Performing Arts); capacity: 1,519; The Opera Center; capacity: 225. 1985-86 SEASON: 37th Season, presenting 3 operas, in a total of 14 performances. EDUCATION PROGRAMS: "OPERA-Go-Round," the Touring Education Program, brings 3 varied one-act children's operas and informative "CloseUps" to schools in New York and Pennsylvania, and one selected matinee performance of a major production in The Forum. Study guides and activity materials provided. AUDITIONS: Application form sent upon request. Audition scheduled after receipt of completed form and related material (resume, photo, etc.). Contact person is Joanne Ardune. APPRENTICE PROGRAM: The Resident Artist Training Program offers comprehensive class instruction in language, theatrical arts and vocal technique. Two semesters, September-December and January-June. Two TCO Guild Tuition Scholarships awarded annually. 1985-86 SINGLE TICKET PRICE RANGE: $4.00-$16.00. FY 1984-85 OPERATING BUDGET: $524,419. FY 1985-86 OPERATING BUDGET: $584,219. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,138 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 29,109. ADDRESS: 315 Clinton St., Binghamton, NY 13905 (607) 797-6344.

1985-86 SEASON PRODUCTIONS: *Tosca, Chinchilla* (Fink/Moreland—world premiere), *Carmen.*

NORTH CAROLINA

CHARLOTTE OPERA ASSOCIATION, INC.

Bruce Chalmers, General Director

YEARS IN OPERATION: 36. FOUNDED IN: 1949. PERFORMANCE HOUSE: Ovens Auditorium; capacity: 2,476. 1985-86 SEASON: 37th Season, presenting 3 operas and 1 musical, in a total of 8 performances. EDUCATION PROGRAMS: Affiliate Artists Program—In 1985-86, three different artists will present 70+ "informances." Otherwise, see North Carolina Opera below. AUDITIONS: Company auditions held in house—November 16, 1985, and February 8, 1986. Otherwise in New York or Charlotte by arrangement. Contact A.J. Mayhew (704) 333-9319. APPRENTICE PROGRAM: See North Carolina Opera below. 1985-86 SINGLE TICKET PRICE RANGE: $7.00 (student and senior citizen discount)-$25.00. FY 1984-85 OPERATING BUDGET: $679,955. FY 1985-86 OPERATING BUDGET: $855,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,645 at home. ADDRESS: 110 East Seventh St., Charlotte, NC 28202 (704) 332-7177.

1985-86 SEASON PRODUCTIONS: *Willie Stark, Man of La Mancha, Manon Lescaut, Faust.*

GREENSBORO OPERA COMPANY

Kathleen Bryan Edwards, President
Peter Paul Fuchs, Artistic Director

YEARS IN OPERATION: 5. FOUNDED IN: 1980. PERFORMANCE HOUSES: Greensboro Memorial Auditorium; capacity: 2400; Carolina Theatre; capacity: 1140. 1985-86 SEASON: 5th Season, presenting 2 operas, in a total of 2 performances. EDUCATION PROGRAMS: Two performances each of *The Secret Marriage* for 1500 8th graders, Greensboro City Schools, and *The Magic Flute* for 2000 4th graders, Greensboro City Schools. "Curtains up," a travelling production for 4000 students of the Guilford County Schools. Lectures, recitals, concerts for adults throughout the year. AUDITIONS: At various times throughout the year in Greensboro and New York City. Contact Dr. Peter Paul Fuchs at the Greensboro Opera address. 1985-86 SINGLE TICKET PRICE RANGE: $5.00 (student)-$18.00. FY 1984-85 OPERATING BUDGET: $116,569. FY 1985-86 OPERATING BUDGET: $132,859. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,200 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 400. ADDRESS: P.O. Box 29031, Greensboro, NC 27429-9031 (919) 273-9472.

1985-86 SEASON PRODUCTIONS: *The Barber of Seville, Faust.*

NORTH CAROLINA OPERA

Robert M. Swedberg, General Manager and Artistic Director

YEARS IN OPERATION: 7. FOUNDED IN: 1979. 1985-86 SEASON: 7th Season, presenting 1 opera and 1 musical, in a total of 24 performances on tour. EDUCATION PROGRAMS: The company tours the Southeast and presents approximately 200 in-school shows. These include an adaptation of *The Magic Flute* and Malcolm Fox's *Sid, the Serpent who Wanted to Sing* for grades K-8; "Extravaganza," a potpourri of songs from Broadway, Opera, and Operetta for grades 6-8; and an adaptation of *Cosi fan tutte* entitled "School for Lovers" presented to high school students. AUDITIONS: Auditions held annually in March in New York or Charlotte. Contact Robert M. Swedberg for further information. APPRENTICE PROGRAM: North Carolina Opera itself encompasses a 9-month Artist-in-Residence program, which includes performances with in-school productions as well as roles in touring productions. 1985-86 SINGLE TICKET PRICE RANGE: $3.30-$25.00. (Prices are set by the houses where North Carolina performs, and not by the company itself.) FY 1984-85 OPERATING BUDGET: $395,360. FY 1985-86 OPERATING BUDGET: $750,736. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,500 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 95,400. ADDRESS: 110 East Seventh St., Charlotte, NC 28202 (704) 332-6026.

1985-86 SEASON PRODUCTIONS: *Man of La Mancha, Faust.*

PIEDMONT OPERA THEATRE, INC.

Norman Johnson, General Director

YEARS IN OPERATION: 8. FOUNDED IN: 1977. PERFORMANCE HOUSE: Roger L. Stevens Center for the Performing Arts; capacity: 1,380. 1985-86 SEASON: 8th Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: "Write Your Own Opera"—students create and perform their own work under professional supervision; also in-school previews, interdisciplinary workshops, introduction to opera for 5th to 9th grades as part of "Imagination Celebration." Reduced ticket prices for students. AUDITIONS: New York auditions periodically. Auditions in Winston-Salem year-round by appointment. Contact Norman Johnson. APPRENTICE PROGRAM: Advanced opera students at North Carolina School

of the Arts sing in chorus, some supporting roles, cover. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$20.00 FY 1984-85 OPERATING BUDGET: $157,100. FY 1985-86 OPERATING BUDGET: $172,400. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,214 at home; 12,000 on tour. ADDRESS: 610 Coliseum Drive, Winston-Salem, NC 27106 (919) 725-2022.

1985-86 SEASON PRODUCTIONS: *La Traviata, Don Pasquale.*

NORTH DAKOTA

FARGO-MOORHEAD CIVIC OPERA COMPANY
John S. Anderson, Business Manager
David F. Martin, Artistic/Music Director

YEARS IN OPERATION: 16. FOUNDED IN: 1968. PERFORMANCE HOUSES: Reineke Arts Center, North Dakota State University; capacity: 1,000. Moorhead High School; capacity: 850. 1985-86 SEASON: 17th Season, presenting 3 operas, in a total of 9 performances. AUDITIONS: Send resume, tape and picture to David Martin, Artistic Director. Auditions are scheduled in New York City and Fargo. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$10.00. FY 1984-85 OPERATING BUDGET: $248,000. FY 1985-86 OPERATING BUDGET: $300,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,500 (est.) at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 600. ADDRESS: 429 East Main, West Fargo, ND 58078 (701) 282-3703.

1985-86 SEASON PRODUCTIONS: *The Consul, La Boheme, The Student Prince.*

OHIO

CINCINNATI OPERA ASSOCIATION
James de Blasis, General Director

YEARS IN OPERATION: 66. FOUNDED IN: 1920. PERFORMANCE HOUSE: Music Hall; capacity: 3,630. 1986 SEASON: 66th Season, presenting 6 operas, in a total of 12 performances. EDUCATION PROGRAMS: Student matinees of Fall/Spring productions and full touring production in spring. Nine different programs, some tailored to specific age and experience levels. Performed in four state areas of Ohio, Indiana, Kentucky, and West Virginia. Performed by ECCO! (Ensemble Company of Cincinnati Opera!). For students grades 1-12, adult/community groups, college audiences. AUDITIONS: Auditions for major roles through agents; ECCO! and Young American Artists Program (YAAP) auditions through application/audition procedure. Application deadlines: YAAP—October 15, ECCO!—February 15. Contact: Janet Easterbrooks; Open auditions for chorus. APPRENTICE PROGRAM: Young American Artists Program: 8-10 week program for 3-6 singers during summer festival (4 productions June/July). Includes acting and movement classes, master classes, and coaching. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$28.00. FY 1984-85 OPERATING BUDGET: $2,166,969. FY 1985-86 OPERATING BUDGET: $2,250,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 34,000 (approx.) at home; 4,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 78,500 (approx.). 1984-85 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST OF PRODUCTIONS: 100,000 (radio). ADDRESS: 1241 Elm St., Cincinnati, OH 45210 (513) 621-1919.

1986 SEASON PRODUCTIONS: *Schwanda the Bagpiper, Der Rosenkavalier, Tosca, The Magic Flute, Il Trovatore, La Fanciulla del West.*

CLEVELAND OPERA
David Bamberger, General Manager/Artistic Director

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSES: State Theatre; capacity: 3,100. Ohio Theatre (for musicals); capacity: 1,000. 1985-86 SEASON: 10th Season, presenting 3 operas and 1 musical, in a total of 25 performances. EDUCATION PROGRAMS: Company presents outreach programs at many schools; singer and accompanist perform, demonstrate staging and make-up techniques. Also Lecture/Informances with singers and accompanist for general public and students. AUDITIONS: Send resume and photo to Casting Department. APPRENTICE PROGRAM: The Associate Artist Program provides singers from the Greater Cleveland area with an opportunity to perform extensively in school and community performances, and, when appropriate, in the subscription season. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1984-85 OPERATING BUDGET: $1,110,000. FY 1985-86 OPERATING BUDGET: $1,365,342. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,854 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 144,000 (radio). ADDRESS: 1438 Euclid Avenue, Cleveland, OH 44115 (216) 575-0903.

1985-86 SEASON PRODUCTIONS: *Tosca, Faust, 3½ Husbands* (Tierney/Dowling—world premiere), *The Mikado.*

DAYTON OPERA ASSOCIATION
David DiChiera, Artistic Director,
OPERA America Board Member
Dennis Hanthorn, Managing Director

YEARS IN OPERATION: 24. FOUNDED IN: 1961. PERFORMANCE HOUSE: Memorial Hall; capacity: 2,489. 1985-86 SEASON: 25th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Programs range from elementary through adult. All programs make use of professional singers with the elementary level encompassing student involvement in the actual program. Adult programs consist of performances in small theatres, conventions, and special engagements. The total number of programs number 100. AUDITIONS: Artists should contact Dr. David DiChiera for auditions and locations. APPRENTICE PROGRAM: The educational outreach programs are a quasi-apprentice program. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$23.00. FY 1984-85 OPERATING BUDGET: $470,000. FY 1985-86 OPERATING BUDGET: $560,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,000. ADDRESS: 125 E. First Street, Dayton, OH 45402 (513) 228-0662.

1985-86 SEASON PRODUCTIONS: *Gianni Schicchi/I Pagliacci, Die Fledermaus, Turandot.*

OPERA/COLUMBUS
Michael Harrison, General Director

YEARS IN OPERATION: 4. FOUNDED IN: 1981. PERFORMANCE HOUSE: The Palace Theatre; capacity: 2,767. 1985-86 SEASON: 5th Season, presenting 3 operas and 1 musical, in a total of 8 performances. EDUCATION PROGRAMS: 1) Artists-in-the-Schools: Program presented to Elementary-High School aged children as an introduction to opera; 2) tour of Rossini's *The Marriage Contract* and Mollicone's *Starbird* presented to the public and to schools by appointment; 3) The Festival Singers—singing group used for promotion and marketing; 4) Opera Informances—Pre-opera lectures, 3 per opera. AUDITIONS: Several audition days are scheduled in Columbus and New York. Information is sent out via letters, newspapers, TV and radio. All may audition. Auditions are also scheduled on a per call basis. (When convenient for Artistic Director and auditionee.) Contact person: Marianne Kaitsa at (614) 461-8101. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1984-85 OPERATING BUDGET: $654,000. FY 1985-86 OPERATING BUDGET: $920,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,706 (includes 3 senior citizen/student dress rehearsals) at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 20,450. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 60,000 (radio). ADDRESS: LeVeque Tower Mezzanine, 50 West Broad Street, Columbus, OH 43215 (614) 461-8101.

1985-86 SEASON PRODUCTIONS: *Il Barbiere di Siviglia, Aida, Three Sisters* (Pasatieri/Elmslie—world premiere), *Man of La Mancha.*

TOLEDO OPERA ASSOCIATION
Johan van der Merwe, General Director

YEARS IN OPERATION: 27. FOUNDED IN: 1958. PERFORMANCE HOUSE: Toledo Masonic Auditorium; capacity: 2,400. 1985-86 SEASON: 27th Season, presenting 4 operas, in a total of 6 performances. EDUCATION PROGRAMS: Artist-in-Residence, Toledo Public Schools. AUDITIONS: Write, enclose photo, to Johan van der Merwe. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1984-85 OPERATING BUDGET: $416,000. FY 1985-86 OPERATING BUDGET: $430,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,000. ADDRESS: 1700 N. Reynolds Road, Toledo, OH 43615 (419) 531-5511.

1985-86 SEASON PRODUCTIONS: *Don Pasquale, Faust, The Magic Flute, The Pirates of Penzance.*

OKLAHOMA

TULSA OPERA, INC.
Edward C. Purrington, General Director, OPERA America Board Member

YEARS IN OPERATION: 37. FOUNDED IN: 1948. PERFORMANCE HOUSE: Chapman Music Hall; capacity: 2,400. 1985-86 SEASON: 38th Season, presenting 3 operas, in a total of 9 performances. EDUCATIONAL PROGRAMS: Children's Opera Workshops, Gifted/Talented Career Days, Programs for Hearing Impaired/Deaf, "Look-In" for school aged children, "Opera/Impact"—adult education, shopping center programs, teacher workshops, Pre-Curtain Highlights, in-school lecture/demonstrations, docents, Touring Ensemble. AUDITIONS: Submit photo and resume to General Director. Call Production Manager to schedule auditions in Tulsa and to find out about auditions in New York. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1984-85 OPERATING BUDGET: $1,257,000. FY 1985-86 OPERATING BUDGET: $1,303,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,019 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,800. ADDRESS: 1610 South Boulder, Tulsa, OK 74119 (918) 582-4035.

1985-86 SEASON PRODUCTIONS: *Aida, Faust, Manon Lescaut.*

OREGON

EUGENE OPERA!
James Toland, General Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSES: Hult Center for the Performing Arts: Silva Concert Hall; capacity: 2,500; Soreng Theatre; capacity: 500. 1985-86 SEASON: 10th Season, presenting 4 operas, in a total of 7 performances. EDUCATION PROGRAMS: Between one and three operas are presented in one-hour excerpted versions to high school students accompanied by narration. AUDITIONS: Contact Bruce Haines, Administrative/Artistic Assistant. Auditions may be arranged almost any time in Eugene by appointment. Yearly auditions are held in New York and on the west coast. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$50.00. FY 1984-85 OPERATING BUDGET: $360,000. FY 1985-86 OPERATING BUDGET: $375,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: P.O. Box 11200, Eugene, OR 97440 (503) 485-3985.

1985-86 SEASON PRODUCTIONS: *Carmen, Hansel and Gretel, Don Giovanni* (Western Opera Theatre touring production), *Madama Butterfly.*

PORTLAND OPERA ASSOCIATION, INC.
Robert Bailey, General Director

YEARS IN OPERATION: 34. FOUNDED IN: 1964. PERFORMANCE HOUSE: Portland Civic Auditorium; capacity: 3,000. 1985-86 SEASON: 35th Season, presenting 5 operas (one double bill), in a total of 12 performances. EDUCATION PROGRAMS: Students of all age groups attend dress rehearsals; Previews by distinguished lecturer prior to performances; introductory show with singers and pianist/performer presented throughout the state; full-scale one-act operas toured for young audiences with piano; college campus previews; Lecture-demonstrations at schools; In-School project; residency in local school to facilitate student created productions; full performances for adults and handicapped in community; Lecture-demonstrations and lectures in community; summer outdoor park performances. AUDITIONS: Contact Robert Bailey, General Director. 1985-86 SINGLE TICKET PRICE RANGE: $15.00-$30.00 (Box $50.00). FY 1984-85 OPERATING BUDGET: $1,500,000. FY 1985-86 OPERATING BUDGET: $1,700,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY

STAGED PERFORMANCES WITH ORCHESTRA: 31,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 1530 S.W. Second Avenue, Portland, OR 97201 (503) 241-1407.

1985-86 SEASON PRODUCTIONS: *The Tales of Hoffmann, I Pagliacci/Gianni Schicchi, The Marriage of Figaro, Turandot.*

PENNSYLVANIA

OPERA COMPANY OF PHILADELPHIA
Margaret Anne Everitt, General Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSE: Academy of Music; capacity: 2,818. 1985-86 SEASON: 11th Season, presenting 5 operas (one double bill), in a total of 8 performances. EDUCATION PROGRAMS: "Arts From the Inside Out" for elementary school students; special programs for high school and college students as well as adults and senior citizens. Pre-opera lectures for students and adults. AUDITIONS: 1. Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition (send letter to Competition Director); 2. Auditions are held periodically, with arrangements made through managements. APPRENTICE PROGRAM: "Plan Artists" study major roles, sing minor roles, perform in chorus and at outreach programs. Production and administrative internships are also available. 1985-86 SINGLE TICKET PRICE RANGE: $11.00-$100.00. (inc. $50 contribution). FY 1984-85 OPERATING BUDGET: $3,500,000. FY 1985-86 OPERATING BUDGET: $4,000,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 26,239 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 23,500. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 5,000,000 (television). ADDRESS: 1500 Walnut St., Suite 1300, Philadelphia, PA 19102 (215) 732-5811.

1985-86 SEASON PRODUCTIONS: *Ariadne auf Naxos, Suor Angelica/The Medium, Un Ballo in Maschera, La Boheme.*

THE PENNSYLVANIA OPERA THEATER
Barbara Silverstein, Artistic Director
Diane Spivey Rogers, Managing Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSE: Walnut Street Theater; capacity: 1,050. 1985-86 SEASON: 10th Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: Outreach program to senior citizen's centers, community groups, businesses, and schools throughout the Delaware Valley, presented all year long. Intensive education project, "Opera Behind the Scenes," carried out at several area public schools, providing students with a hands-on experience in learning about the creation and production of opera, while teaching them basic arts concepts. AUDITIONS: Send resume and recent photograph to Auditions, c/o The Pennsylvania Opera Theater. 1985-86 SINGLE TICKET PRICE RANGE: $10.00 ($5.00 for student rush)-$30.00. FY 1984-85 OPERATING BUDGET: $634,000. FY 1985-86 OPERATING BUDGET: $704,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,500 (est.) at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. 1984-85 EST. TOTAL MEDIA AUDIENCE: 100,000 (radio). ADDRESS: 1800 PNB Building, 1345 Chestnut St., Philadelphia, PA 19107 (215) 972-0904.

1985-86 SEASON PRODUCTIONS: *The Tales of Hoffmann, Cinderella.*

PITTSBURGH OPERA, INC.
Tito Capobianco, General Director & Vice President

YEARS IN OPERATION: 47. FOUNDED IN: 1938. PERFORMANCE HOUSE: Heinz Hall for the Performing Arts; capacity: 2,847. 1985-86 SEASON: 47th Season, presenting 6 operas, in a total of 18 performances. EDUCATION PROGRAMS: Pre-performance lectures in schools and libraries; excerpt performances; Opera in the Parks; student dress rehearsals; student rush for season performances. AUDITIONS: Scheduled auditions are held each spring. APPRENTICE PROGRAM: Pittsburgh Opera Center program will commence spring, 1986, for young singers, stage directors and conductors. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$34.00. FY 1984-85 OPERATING BUDGET: $2,230,000. FY 1985-86 OPERATING BUDGET: $2,953,700. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 34,000 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,500. ADDRESS: 600 Penn Avenue, Pittsburgh, PA 15222 (412) 281-0912.

1985-86 SEASON PRODUCTIONS: *Norma, Tosca, Cosi fan tutte, La Forza del Destino, Rigoletto, La Fille du Regiment.*

SOUTH CAROLINA

SPOLETO FESTIVAL U.S.A.
Carmen Kovens, Acting General Manager
Gian Carlo Menotti, Artistic Director
Christian Badea, Music Director

YEARS IN OPERATION: 9. FOUNDED IN: 1977. PERFORMANCE HOUSES: Gaillard Municipal Auditorium; capacity: 2,734; Dock Street Theatre; capacity: 463; Garden Theatre; capacity: 450. SUMMER 1985 SEASON: 9th Season, presenting 2 operas, in a total of 10 performances. EDUCATION PROGRAMS: Outreach programs to city schools. AUDITIONS: Held in New York City throughout the year. Contact the General Manager. APPRENTICE PROGRAM: Apprentice programs for orchestra players, production and administrative trainees. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$34.00. FY 1984-85 OPERATING BUDGET: $2,900,000. FY 1985-86 OPERATING BUDGET: $3,100,000. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,170 at home. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 68,190. 1984 EST. TOTAL BROADCAST AUDIENCE: 7-8 million (radio). ADDRESS: P.O. Box 157, Charleston, SC 29402 (803) 722-2764.

1985 SUMMER SEASON PRODUCTIONS: *Ariodante, La Fanciulla del West.*

TENNESSEE

CHATTANOOGA OPERA ASSOCIATION

Dean Corey, General Manager
Vakhtang Jordania, Conductor and Artistic Director

YEARS IN OPERATION: 42. FOUNDED IN: 1944. PERFORMANCE HOUSE: Tivoli Theatre; capacity: 1,615. 1984-85 SEASON: 42nd Season, presenting 3 operas, in a total of 4 performances. EDUCATION PROGRAMS: "Operas Tell Stories"; reduced group student tickets; lectures for adults. AUDITIONS: Contact Vakhtang Jordania, Artistic Director. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$18.00. FY 1984-85 OPERATING BUDGET: $241,500. FY 1985-86 OPERATING BUDGET: $263,200. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,310 at home; 1,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,150. ADDRESS: 8 Patten Parkway, Chattanooga, TN 37402 (615) 267-8583.

1985-86 SEASON PRODUCTIONS: *La Boheme, Cinderella, The Merry Widow.*

OPERA MEMPHIS

Robert B. Driver, General/Artistic Director
Mimi Michel, Managing Director

YEARS IN OPERATION: 30. FOUNDED IN: 1956. PERFORMANCE HOUSE: Orpheum Theater; capacity: 2,400. 1985-86 SEASON: 30th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Southern Opera Theatre: 1985-86 Tour of Schools: *Sweet Betsy from Pike* (Bucci) and *Falstaff*—one-hour version. 50 performances to city and county schools. AUDITIONS: Send resume to General/Artistic Director, Opera Memphis. APPRENTICE PROGRAM: Use interns in administration and production. 1985-86 SINGLE TICKET PRICE RANGE: $7.75-$39.00. FY 1984-85 OPERATING BUDGET: $424,000. FY 1985-86 OPERATING BUDGET: $519,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,200 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,800. ADDRESS: Memphis State University, Memphis, TN 38152 (901) 454-2706.

1985-86 SEASON PRODUCTIONS: *La Boheme, Aida, Falstaff.*

TEXAS

THE DALLAS OPERA

Plato Karayanis, General Director,
OPERA America Treasurer
Nicola Rescigno, Artistic Director

YEARS IN OPERATION: 29. FOUNDED IN: 1957. PERFORMANCE HOUSES: Music Hall at Fair Park; capacity: 3,420; Majestic Theater; capacity: 1,595. 1985-86 SEASON: 29th Season, presenting 7 operas, in a total of 28 performances. EDUCATION PROGRAMS: A full range of education programs reached about 92,000 people in 1984-85. The programs include Opera On The Go, a touring group for children and adults; Student Performances of *Otello* for grades 4-7; Puppet Opera Theatre for grades K-3; Affiliate Artists for secondary schools and adults; Opera Insights panel discussions and lectures for adults; and Secondary Enrichment for high school students. Opera On The Go, Puppet Opera Theatre, and Affiliate Artists visit the schools, while Student Performances and Secondary Enrichment involve attending performances. AUDITIONS: Singers may request an audition by mailing their resume, photo, bio and reviews to Jonathan Pell, Artistic Administrator, at The Dallas Opera office. 1985-86 SINGLE TICKET PRICE RANGE: $4.00-$60.00. ($120.00 for season opening). FY 1984-85 OPERATING BUDGET: $4,676,427. FY 1985-86 OPERATING BUDGET: $4,917,569. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 65,636 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 99,789. ADDRESS: Majestic Theatre, Suite 400, 1925 Elm St., Dallas, TX 75201 (214) 979-0123.

1985-86 SEASON PRODUCTIONS: *Otello, La Boheme, Gotterdammerung, L'Elisir D'Amore,* Monteverdi's *La Favola d'Orfeo, Die Entführung aus dem Serail, The Mother of Us All.*

FORT WORTH OPERA ASSOCIATION

J. Mario Ramos, Acting Manager

YEARS IN OPERATION: 39. FOUNDED IN: 1946. PERFORMANCE HOUSES: Tarrant County Convention Center Theater; capacity: 3,054; William Edrington Scott Theater; capacity: 493; Kimbell Art Museum; capacity: 300. 1985-86 SEASON: 40th Season, presenting 4 operas, in a total of 7 performances. EDUCATION PROGRAMS: Southwestern Opera Theater (Education Division of Fort Worth Opera) presents special performances of one-act operas for students of all ages as well as revues for other community groups, six to eight weeks in January, February, March. Also, staff or guest lecturer presents lecture-demonstrations and previews one week prior to each major production, and at theater on evening/day of performance. AUDITIONS: By appointment, contact General Director. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1984-85 OPERATING BUDGET: $1,464,000. FY 1985-86 OPERATING BUDGET: $985,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,068 at home; 18,000 on tour (est). 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 435. ADDRESS: 3505 West Lancaster, Fort Worth, TX 76107 (817) 731-0833.

1985-86 SEASON PRODUCTIONS: *Cavalleria Rusticana I Pagliacci, Hansel and Gretel, The Girl of the Golden West.*

HOUSTON GRAND OPERA ASSOCIATION, INC.

David Gockley, General Director,
OPERA America Vice President
John DeMain, Music Director

YEARS IN OPERATION: 30. FOUNDED IN: 1955. PERFORMANCE HOUSES: Jones Hall for the Performing Arts; capacity: 2,893. Miller Outdoor Theatre; capacity: 1,800 seated, 10,000 lawn admission. 1985-86 SEASON: 31st Season, presenting 7 operas, in a total of 40 + performances. EDUCATION PROGRAMS: Special docent educational programs presented in schools. Touring affiliate, Texas Opera Theater, provides free performances and informances in schools; Spring Opera Festival makes possible free performances of fully staged operas for general audi-

ences. AUDITIONS: Contact Patricia Houk, Houston Opera Studio, 615 Louisiana, Houston, TX 77002. APPRENTICE PROGRAM: Jointly sponsored by the University of Houston, the Houston Opera Studio is an apprentice program that offers young artists vocal training for professional careers. 1985-86 SINGLE TICKET PRICE RANGE: $6.50-$55.50. FY 1984-85 OPERATING BUDGET: $10,796,500. FY 1985-86 OPERATING BUDGET: $7,386,100. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 108,058 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 200,000 (radio). ADDRESS: 615 Louisiana St., Houston, TX 77002 (713) 546-0200.

1985-86 SEASON PRODUCTIONS: *La Boheme, Faust, Don Giovanni, Count Ory, Ariadne Auf Naxos, Anna Bolena,* Houston Opera Studio Production to be announced, Spring Opera Festival Production to be announced.

TEXAS OPERA THEATER
M. Jane Weaver, General Manager

YEARS IN OPERATION: 12. FOUNDED IN: 1974. PERFORMANCE HOUSE: The Tower Theater; capacity: 900. 1985-86 SEASON: 13th Season, presenting 2 operas, in a total of 50 performances. EDUCATION PROGRAMS: Abbreviated student matinee operas, (full productions with piano) opera previews, puppet shows, music-theater games, make-up demonstrations, audition critiques, opera/broadway/operetta programs, one-act operas. AUDITIONS: Annual auditions in the fall, by application. Contact Sheryl Firestone. APPRENTICE PROGRAM: Texas Opera Theater provides performance experience for young singers, directors, designers and conductors. Also has arts administration intern program. Contact Nancy Griggs, Intern Coordinator. 1985-86 SINGLE TICKET PRICE RANGE: $7.00-$11.00. FY 1984-85 OPERATING BUDGET: $1,500,000. FY 1985-86 OPERATING BUDGET: $1,600,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 52,275 at home; 60,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 50,000. ADDRESS: 401 Louisiana, Suite 720, Houston, TX 77002 (713) 546-0290.

1985-86 SEASON PRODUCTIONS: *Carmen, Die Fledermaus,* (Main Company).

UTAH

UTAH OPERA COMPANY
Glade Peterson, General Director

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSE: Capitol Theatre; capacity: 1,947. 1985-86 SEASON: 7th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Opera-in-the-Schools program consisting of "Arias & Excerpts" for secondary schools, "Little Red Riding Hood" and "Sid, the Serpent Who Wanted to Sing" for elementary schools. Last year over 100 programs were presented to over 62,000 students throughout the state of Utah. All programs have piano accompaniment and are fully staged and costumed. AUDITIONS: Contact Glade Peterson or call business office to schedule appointment and receive information about out-of-state auditions. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1984-85 OPERATING BUDGET: $915,000. FY 1985-86 OPERATING BUDGET: $950,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,500 at home. ADDRESS: 50 West 2nd South, Salt Lake City, UT 84101 (801) 534-0842.

1985-86 SEASON PRODUCTIONS: *Carmen, Madama Butterfly, The Elixir of Love.*

VIRGINIA

THE VIRGINIA OPERA
Peter Mark, General Director
David Kleiser, General Manager

YEARS IN OPERATION: 11. FOUNDED IN: 1974. PERFORMANCE HOUSES: Norfolk Center Theater; capacity: 1,736; Virginia Center for the Performing Arts; capacity: 1,971. 1985-86 SEASON: 11th Season, presenting 4 operas, in a total of 25 performances. EDUCATION PROGRAMS: BUFFA!, an introduction to opera, tours to schools; Night at the Opera open to elementary, secondary, and college students; student discount subscription and single tickets available; student matinees attended by elementary and high school students; docent in-school programs; opera previews; informances; and study guides for each opera. AUDITIONS: Send resume, photograph and letter of recommendation to the Artistic Administrator. APPRENTICE PROGRAM: BUFFA! A comic introduction to opera that tours to schools, regionally and statewide. 1985-86 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1984-85 OPERATING BUDGET: $1,910,877. FY 1985-86 OPERATING BUDGET: $1,900,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 46,000 at home; 8,700 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 55,150. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 3-4 million (radio). ADDRESS: P.O. Box 625, Norfolk, VA 23501 (804) 627-9545; or 422 East Franklin Street, Richmond, VA 23219 (804) 644-8168.

1985-86 SEASON PRODUCTIONS: *A Masked Ball, Hansel and Gretel, Tosca, The Merry Widow.*

WOLF TRAP OPERA COMPANY
Carol V. Harford, President, Wolf Trap Foundation
Richard Woitach, Music Director
Francis Rizzo, Artistic Consultant
Peter Russell, Administrative Director

YEARS IN OPERATION: 15. FOUNDED IN: 1971. PERFORMANCE HOUSES: Filene Center II; capacity: 7,000; The Barns of Wolf Trap; capacity: 350; Children's Theatre-in-the-Woods; capacity: 800 (approx.). 1985-86 SEASON: 15th Season, presenting 6 operas, in a total of 20 performances. EDUCATION PROGRAMS: Two one-act operas (Offenbach's *Fleurette* and *The Island of Tulipatan*) performed three times apiece in Children's Theatre-in-the-Woods; daily acting classes with Francesca Zambello and Michael Ehrman; Daily movement classes with John Norris; diction classes with Craig Rutenberg; internship program in technical theater, stage management, costume coordina-

tion; wigs and make-up; master classes in performance by guest artists such as Jerome Hines, Beverly Sills, Shirley Verrett, and Grace Bumbry. AUDITIONS: National auditions held in December and January in 6 major cities. Contact Administrative Director for audition application in early fall. APPRENTICE PROGRAM: Wolf Trap Opera Company is by definition a training and performance program for young American opera singers of outstanding talent and potential. The summer residency includes movement/acting classes and musical language coaching on the advanced level as well as performance opportunities. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$20.00. FY 1984-85 OPERATING BUDGET: $179,590. FY 1985-86 OPERATING BUDGET: $441,848. SUMMER 1984 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,253. SUMMER 1984 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,500. ADDRESS: 1624 Trap Road, Vienna, VA 22180 (703) 255-1935.

SUMMER 1985 SEASON PRODUCTIONS: Offenbach's *Fleurette*, Rossini's *Il Signor Bruschino*/Donizetti's *Le Convenienze Teatrali*, Susa's *Transformations*, Donizetti's *The Island of Tulipatan*, *The Magic Flute*.

WASHINGTON

SEATTLE OPERA ASSOCIATION

Speight Jenkins, General Director

YEARS IN OPERATION: 21. FOUNDED IN: 1964. PERFORMANCE HOUSE: Seattle Opera House; capacity: 3,017. 1985-86 SEASON: 22nd Season, presenting 5 operas, in a total of 25 performances; Pacific Northwest Wagner Festival: 1985—3 performances of 1 opera; 1986—2 performances each of 4 operas. EDUCATION PROGRAMS: Community Outreach productions throughout Washington State communities. Education and touring programs in 45 communities; matinee performances and backstage tours for elementary through college aged students; previews for schools and adults. One-act opera and musical theater pieces statewide through Washington State Cultural Enrichment Program. Education Seminars/Workshops for teachers, students and opera lovers preceding each opera. Active Education and Audience Development committees. AUDITIONS: Submit complete resume including performances with orchestra (role, conductor, year, and performing organization with current address and phone number), three letters of recommendation from established professional conductors or coaches (but not voice teachers), reviews, photo, and name and address of agent if applicable. Contact Michael Mitchell, Associate Conductor. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$44.00 (Main Season); $20.00-$75.00 (orchestra), $100.00 (box) (Wagner Festival). FY 1984-85 OPERATING BUDGET: $4,607,150. FY 1985-86 OPERATING BUDGET: $4,978,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 79,245 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 47,177. ADDRESS: P.O. Box 9248, Seattle, WA 98109 (206) 447-4700.

1985-86 SEASON PRODUCTIONS: *Manon*, *Lucia di Lammermoor*, *Cosi fan tutte*, *Salome*, *Eugene Onegin*. PACIFIC NORTHWEST WAGNER FESTIVAL: 1985—3 performances of a new production of *Die Walküre*; 1986—2 cycles of a new production of *Der Ring des Nibelungen*.

WISCONSIN

FLORENTINE OPERA COMPANY OF MILWAUKEE

John Gage, General Manager,
OPERA America Board Member
Joseph Rescigno, Artistic Advisor

YEARS IN OPERATION: 52. FOUNDED IN: 1933. PERFORMANCE HOUSE: Uihlein Hall—Milwaukee Performing Arts Center; capacity: 2,219. 1985-86 SEASON: 53rd Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Wisconsin Opera Theater—In school tour, January, February, and March, 1986. "Everything You Know About Opera But Never Knew You Knew"; 4 singers, 2 actors, 1 pianist. AUDITIONS: New York, May 1986; Milwaukee, May 1986. By appointment only. (414) 273-1474. Attn: Sally Miller. 1985-86 SINGLE TICKET PRICE RANGE: $12.50-$50.00. FY 1984-85 OPERATING BUDGET: $912,789. FY 1985-86 OPERATING BUDGET: $929,052. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,107 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,500. ADDRESS: 750 N. Lincoln Memorial Drive, Milwaukee, WI 53202 (414) 273-1474.

1985-86 SEASON PRODUCTIONS: *Cavalleria Rusticana*/*I Pagliacci*, *The Pearl Fishers*, *Rigoletto*.

MADISON OPERA

Ann M. Stanke, Manager
Roland Johnson, Music Director/Conductor

YEARS IN OPERATION: 23. FOUNDED IN: 1962. PERFORMANCE HOUSES: Oscar Mayer Theatre; capacity: 2,200; Madison Area Technical College Auditorium; capacity: 1,100. 1985-86 SEASON: 24th Season, presenting 3 operas (1 double bill), in a total of 6 performances. EDUCATION PROGRAMS: The major production features an open free youth performance using a second cast (younger area singers—usually graduate students) but with full production and orchestra. Limited to high school students. AUDITIONS: By appointment in Madison. Contact Madison Opera. 1985-86 SINGLE TICKET PRICE RANGE: $6.00-$25.00. FY 1984-85 OPERATING BUDGET: $118,800. FY 1985-86 OPERATING BUDGET: $115,180. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,032 at home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 875. ADDRESS: 458 Charles Lane, Madison, WI 53711 (608) 238-8085.

1985-86 SEASON PRODUCTIONS: *The Stone Guest*, *Cavalleria Rusticana*/*I Pagliacci*.

SKYLIGHT COMIC OPERA, LTD.
Colin Cabot, Managing Director
Stephen Wadsworth, Co-Artistic Director
Francesca Zambello, Co-Artistic Director

YEARS IN OPERATION: 26. FOUNDED IN: 1959. PERFORMANCE HOUSES: Skylight Theatre; capacity: 249; Pabst Theatre; capacity: 1,383; Vogel Hall; capacity: 484. 1985-86 SEASON: 27th Season, presenting 9 productions in a total of 114 performances. EDUCATION PROGRAMS: 5 performances of Lukas Foss' *Griffelkin* were given in the Skylight Theatre during the day for elementary school children; this was the first time that fully staged performances of a regular season production was made available in home theatre for subsidized school performances. AUDITIONS: September and May in Milwaukee. Send resume to Co-Artistic Directors. APPRENTICE PROGRAM: For members of the Company, master classes, vocal coaching, covering of season performance roles. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$15.50. FY 1984-85 OPERATING BUDGET: $501,375. FY 1985-86 OPERATING BUDGET: $606,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 22,965 at home. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES ON TOUR: 7,300. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,800. ADDRESS: 813 N. Jefferson St., Milwaukee, WI 53202 (414) 271-8815.

1985-86 SEASON PRODUCTIONS: *Side by Side by Sondheim, Xerxes, Patience, Tintypes, Postcard from Morocco, The Desert Song, Don Giovanni, Irma La Douce,* second summer production to be announced.

PUERTO RICO

OPERA DE CAMARA
Luis Pereira, General Director/Artistic Director

YEARS IN OPERATION: 8. FOUNDED IN: 1977. PERFORMANCE HOUSE: The Company performs in different halls around the island. 1985-86 SEASON: 8th Season, presenting 4 operas in a total of approximately 20 performances. EDUCATION PROGRAMS: "Juguemos a la Opera" (Let's Play Opera)—educational program for children 5-11 years old with human size muppet and distribution of printed educational material. Workshop/conferences before performances at university auditoriums. AUDITIONS: By invitation or by contacting artistic director for an appointment. 1985-86 SINGLE TICKET PRICE RANGE: $5.00-$10.00; Mostly free to audience (performance fee paid by sponsor). FY 1984-85 OPERATING BUDGET: $102,900. FY 1985-86 OPERATING BUDGET: $150,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,500 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,200. ADDRESS: P.O. Box 22542 U.P.R. Station, Rio Piedras, P.R. 00931 (809) 755-6433.

1985-86 SEASON PRODUCTIONS: *El Telefono/La Voz Humana, La opera casera and other "Tonadillas," El mensajero de plata* (Sierra/Casas—world premiere).

CANADA

CALGARY OPERA ASSOCIATION
Brian M. Hanson, General Manager

YEARS IN OPERATION: 13. FOUNDED IN: 1972. PERFORMANCE HOUSE: Southern Alberta Jubilee Auditorium; capacity: 2,719. 1985-86 SEASON: 14th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Tour to approximately 30 schools with abridged versions of operas. AUDITIONS: By appointment. 1985-86 SINGLE TICKET PRICE RANGE: $8.00-$35.00. FY 1984-85 OPERATING BUDGET: $1,066,020. FY 1985-86 OPERATING BUDGET: $1,046,293. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,681 at home. ADDRESS: #3-6025 12 St. SE, Calgary, Alberta T2H 2K1 (403) 252-9905.

1985-86 SEASON PRODUCTIONS: *Faust, La Boheme, Die Fledermaus.*

CANADIAN OPERA COMPANY
Lotfi Mansouri, General Director,
OPERA America Board Member

YEARS IN OPERATION: 35. FOUNDED IN: 1950. PERFORMANCE HOUSE: O'Keefe Centre for the Performing Arts; capacity: 3,167. 1985-86 SEASON: 35th Season, presenting 7 operas, in a total of 54 performances. EDUCATION PROGRAMS: Student preview programs; adult education lecture series; in-school performances under Prologue for the Performing Arts; community residency programs through the Canadian Opera Company Ensemble. AUDITIONS: Regional auditions are held in four Canadian cities each fall for the Canadian Opera Company Ensemble. APPRENTICE PROGRAM: Canadian Opera Company Ensemble—a year-round company of young Canadian singers. 1985-86 SINGLE TICKET PRICE RANGE: $15.00-$57.50. FY 1984-85 OPERATING BUDGET: $9,900,000. FY 1985-86 OPERATING BUDGET: $11,500,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 143,000 at home; 10,000 on tour. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 125,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 2,500,000 (radio); 250,000 (television). ADDRESS: 227 Front Street East, Toronto, Ontario M5A 1E8 (416) 363-6671.

1985-86 SEASON PRODUCTIONS: *Hamlet, Madama Butterfly, The Mikado, Salome, Aida, Dialogues of the Carmelites, La Traviata.*

NATIONAL ARTS CENTRE CORPORATION
Franco Mannino, Artistic Director & Principal Conductor
Joanne Morrow, Administrator, Music Department

YEARS IN OPERATION: 17. FOUNDED IN: 1969. PERFORMANCE HOUSE: Opera House of the National Arts Centre; capacity: 2,133. 1985-85 SEASON: No season is planned at this time. AUDITIONS: By appointment. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$15.00. FY 1984-85 OPERATING BUDGET: $100,000. SUMMER 1984-85 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,782. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 79,100 (radio). ADDRESS: P.O. Box 1534, Station B, Ottawa, Ontario K1P 5W1 (613) 996-5051.

1985-86 SEASON PRODUCTIONS: No productions are planned at this time.

L'OPERA DE MONTREAL
Jacques Langevin, General Director
Jean-Paul Jeannotte, Artistic Director

YEARS IN OPERATION: 5. FOUNDED IN: 1980. PERFORMANCE HOUSE: Place des Arts; capacity: 2,871. 1985-86 SEASON: 6th Season, presenting 6 operas, in a total of 30 performances. AUDITIONS: L'Atelier de L'Opera de Montreal—c/o Mme Yvonne Goudreau. APPRENTICE PROGRAM: Auditions opened to young Canadians and take place annually in the spring. The 1985-86 apprentice program will run for 8 months starting in September, 1985, and includes private coachings, master classes, instruction in German and stage diction, and a physical exercise program. 1985-86 SINGLE TICKET PRICE RANGE: $13.00-$38.00. FY 1983-84 OPERATING BUDGET: $3,700,000. FY 1984-85 OPERATING BUDGET: $4,360,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 75,500 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: Not available. ADDRESS: 1157 rue Sainte-Catherine est, Montreal, Quebec H2L 2G8 (514) 521-5577.

1985-86 SEASON PRODUCTIONS: *Don Pasquale, Cavalleria Rusticana/Suor Angelica, Tristan und Isolde, Aida, The Barber of Seville.*

VANCOUVER OPERA ASSOCIATION
Brian McMaster, Artistic Director
Beverly Trifonidis, General Manager

YEARS IN OPERATION: 26. FOUNDED IN: 1960. PE FORMANCE HOUSE: Queen Elizabeth Theatre; capacit 2,823. 1985-86 SEASON: 26th Season, presenting 4 opera in a total of 17 performances. EDUCATION PROGRAM Opera in the Schools' Programme presents capsule ve sion of *Don Pasquale* in English. Approximately 222 pe formances to an estimated audience of 77,700. For grad 3-7. AUDITIONS: Resumes should be directed to Mrs. Joa Voisine, Artistic Administrator. 1985-86 SINGLE TICKE PRICE RANGE: $12.00-$48.00. FY 1984-85 OPERATIN BUDGET: $2,500,000. FY 1985-86 OPERATING BUDGET $2,700,000. 1984-85 TOTAL ATTENDANCE AT ALL FULL STAGED PERFORMANCES WITH ORCHESTRA: 34,785 a home. 1984-85 TOTAL ATTENDANCE AT ALL OTHER PE FORMANCES: 70,000. 1984-85 EST. TOTAL BROADCAST AUDIENCE: 102,300 (radio). ADDRESS: 548 Cambie Street, Vancouver, B.C. V6B 2N7 (604) 682-2871.

1985-86 SEASON PRODUCTIONS: *Fidelio, The Barber of Seville, The Magic Flute, Carmen.*

BRAZIL

TEATRO MUNICIPAL DO RIO DE JANEIRO
Dalal Achcar, General Manager
Fernando Bicudo, Artistic/Managing Director
Henrique Morelenbaum, Music Director

YEARS IN OPERATION: 76. FOUNDED IN: 1909. PERFORMANCE HOUSES: Teatro Municipal; capacity: 2,357; Teatro João Caetano; capacity: 1,222. 1985-86 SEASON: 76th Season, presenting 6 operas, in a total of 40 performances. EDUCATION PROGRAMS: Opera program for children up to 15, showing how a performance is prepared, including how rehearsals are made, make-up, how the stage is prepared up to the actual performance of scenes. The same is done for the ballet and orchestra. AUDITIONS: Call the Opera Department at 240-8665, Rio de Janeiro, Brazil. Contact either Eliana Cardoso, Fernando Bicudo, or Antonio Jose Faro. 1985-86 SINGLE TICKET PRICE RANGE: $2.00-$10.00. FY 1984-85 OPERATING BUDGET: $800,000. FY 1985-86 OPERATING BUDGET: $1,500,000. 1984-85 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 74,000 at home. ADDRESS: Praca Floriano, s/no. CEP 2231, Rio de Janeiro, RJ, Brazil 240-8665 or 262-6322, ext. 144.

1985-86 SEASON PRODUCTIONS: *Werther, Les Pommes d'Api/Mesdames de la Halle/Monsieur Choufleur, Tosca, Aida, Hansel and Gretel, The Abduction from the Seraglio.*

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